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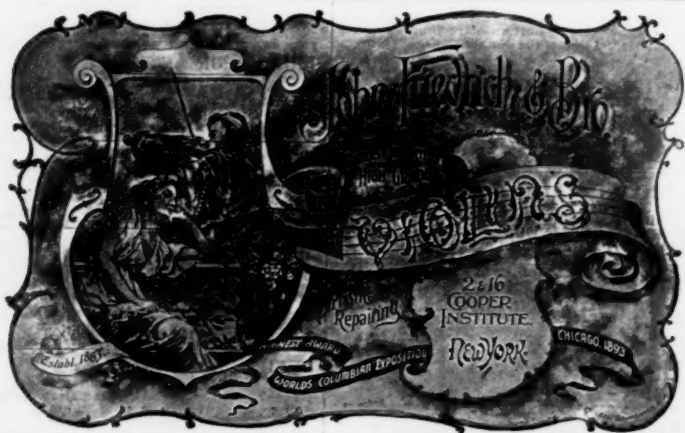
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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, December 31, 1898.

NOT even during the interval between Christmas and the beginning of the new year, which heretofore usually marked a short interregnum in Berlin's busy musical reign, was this year respected as a respite. The season does not contain enough evenings to give a chance to all those who want to be heard, and hence every night available is made use of for concert giving purposes.

The public at large, however, seemed to keep pretty well aloof from the intruders upon its holiday vacation, and, with the exception of the fifth Joachim Quartet soirée, which was absolutely sold out, attendance at the other concerts was so slim that in most instances only the well-known faces of some of the most durable dead-heads and of course those of the professionally employed music critics were seen.

As usual between Christmas and New Year, the Joachim Quartet organization gave to its numerous subscribers a Beethoven program upon which the three periods of the master's style are represented by one of his string quartets.

This time the program was especially attractive, for it contained, besides the B flat quartet from op. 18, the F minor, op. 95, and C sharp minor one, op. 131. Scarcely another one of his works contains in such concentrated form the entire pathos of Beethoven as does the F minor quartet, not a note of which is not "music as expression." It is in this respect a genuine pendant to the great F minor piano sonata, only it is even more compact than the latter. And the C sharp minor quartet, the last of the last period, takes first place among all of his quartets. Wagner said of the final movement that it seemed to him as if Beethoven struck up a Death Dance for the entire universe.

About the performance of these works nothing new can be said. Joachim, despite the fact that he is nearly seventy years of age, is to-day still the greatest Beethoven interpreter. No first violinist of any of the other, even the most celebrated of quartet organizations, can approach his heroic personality.

The Berlin musical public which attends these soirées must be awfully musical, indeed, to judge by the frenetic applause they bestowed upon the abysmally deep C sharp minor quartet. Nevertheless, this musical audience for the greater part dropped in with untimely applause before the end of the final movement, a fact which seemed to irritate Joachim greatly. Perhaps there is, after all, a bit of hypocrisy, or let me say more politely, a little bit of auto-suggestion, in this enthusiasm!

Among the most attentive of listeners I noticed Richard Strauss, the sculptor Fritz Schaper, and the greatest of German painters, the veteran Adolf Menzel, to-day Von Menzel, for he was knighted by the Emperor with the decoration of the Order of the Black Eagle, the greatest honor so far ever bestowed upon an artist by any of the German monarchs.

Two lady pianists I heard during the week. One was a newcomer, Miss Mela Kurt, from Vienna, a pupil of Leschetizky. She is not yet a ripe artist, as far as conception is concerned, and her reading of the Beethoven C minor variations, as well as of the Schumann G minor sonata, had something automatic about it. Nevertheless, this young lady is really musical, and will undoubtedly some day find out her own individuality. In the meantime she plays very neatly and with great technical fluency, as well as finish. She has evidently been well taught, and this redounds to the credit of Leschetizky. He is, after all and without a doubt, one of the greatest of the European piano teachers. If the sacred book's saying, "By their fruits ye shall know them," is right, then Leschetizky surely is great, for he is the only one who can show up such results as an Essipoff, a Paderewski, a Bloomfield-Zeissler, a Gabrilowitsch and a Mark Hambourg. There is no use kicking against actual facts, and

I saw the proofs of Leschetizky's eminent abilities as a teacher in every pupil of his I ever heard, down to the not yet very prominent Miss Mela Kurt.

The other pianist whose recital I attended was Miss Sandra Droucker, of St. Petersburg, who was at one time a favorite pupil of no less a personage than Anton Rubinstein.

When I heard this young lady for the first time I thought her much too wild and of an ungovernable musical temperament. Curiously enough now, after a lapse of only a couple of years, she has undergone such a change that she seemed much too tame, much too smooth and really what the Germans call too geleckt. She performed the Liszt piano arrangement of Bach's tremendous G minor organ fantasia and fugue in a perfumed, very ladylike manner, which did not at all well befit the style of the work she tried to interpret.

On the other hand, I was very much pleased with the elegance and a certain coquettish grace which she bestowed upon the reproduction of some early French piano music. Couperin's (1668-1733) "La Ténébreuse," Rameau's (1683-1764) "Les Cyclopes," Daquin's (1694-1772) "La Coucou" and a Gigue by Graun-Cesi (1701-1759). Also the smaller pieces in a Schumann group, such as "Des Abends," "Traumewirren" and "Warum," were interpreted with womanly charm; but the great F sharp minor Novelette, one of the best of all of Schumann's creations, and so full of grim humor, as well as the Chopin Fantaisie, left much to be desired in the way of interpretation.

Among the final numbers on the program was a study dedicated to Miss Droucker by Arensky, an interesting study in F sharp minor by Blumenfeld, and one in E major by still another *homo novus*, the talented Russian composer, Scriabin. The recital wound up with the Rubinstein octave study, after which there was a demand for an encore.

On Thursday night I attended portions of two concerts given by violinists. The first of the two took place at the Singakademie, with the assistance of the Philharmonic Orchestra, conducted by Herr Rebeck, and in this more pretentious setting Franz Schoerg made his appearance.

I am told that he is a German who lives in Belgium, and who received his musical education at the Brussels conservatory. He has, however, not much of the Belgian school, or of the style of its principal exponent, Ysaye, about him, and on the whole, although I cannot help acknowledging that Mr. Schoerg has a fairly well developed and pretty reliable technique, he lacks, however, in brilliancy for a real virtuoso, and much in breadth and musical feeling and intelligence for a violinist of the purely musicianly order. In the Saint-Saëns B minor concerto, with its quaintly beautiful middle movement in the non-related key of B flat major, the concert giver played quite smoothly, and the intonation also in difficult passage work, double stopping, and especially the harmonics at the close of the Satz, were pure, but the effect produced was hardly commensurate with the apparent efforts of the performer.

This judgment is upheld and strengthened by the information forwarded to me by one of the most talented among the young American students of the violin in Berlin, who has the following to say about the remainder of the program, which I had to miss on account of the concert of the other violinist. My remnant writes: "I am sorry to say that I cannot give a very good report of the playing of the two last numbers of Schoerg's program. The Bach sonata in G minor for the violin alone was very badly played from a musical standpoint, and would have given Professor Wirth a spasm, had he been there to hear it. Schoerg strikes one as having worked very hard for what he has accomplished.

"The Joachim variations for violin and orchestra were played quite well technically and with a great deal of feel-

ing (for the notes) in some places. But it was about all Schoerg could do to get through with them, for he has only a moderate movement of technique and a very stiff bow arm. On the whole he was not much of a success, and there was no enthusiasm at the close of the concert."

Quite the contrary was the case at the Bechstein Hall recital of the Baroness Maria Concha Codelli von Fahrenfeld, from Trieste, who also appeared here for the first time, and met with considerable success. Despite the length of her name and title, she is not very imposing looking, but a rather interesting, dark-eyed, pale-faced young woman, whose stage appearance would suggest a gypsy girl more than a baroness. She has shapely arms, and uses them fascinatingly and undisguisedly. Her bowing thus looks even more attractive than it otherwise would, but the pleasant picture is somewhat marred through the snake-like writhings of the body the young lady continually indulges in, especially when playing passionate episodes.

I dwelt somewhat extensively upon the outward appearance of Miss Codelli, because in reality this is the most striking side of her concertizing. She has, however, also a nice, sweet and pure tone and clean intonation in slow and soft music, such as the pretty D major Barcarolle by Coutin and Sgambati's characteristic "Neapolitan Serenade" in B flat, both of which bagatelles I heard for the first time on this occasion. In Sarasate's "Gypsy Airs" she was in her element as far as the temperament was concerned, but in quick passage work the young lady indulges in a lot of sly sliding. Nevertheless, she has a pretty good technique and great sureness in quick jumps, spiccato and other violinistic tricks.

Although the audience was not a large one, it was very enthusiastic, and the young lady from Trieste had to yield to a double encore demand before she was allowed to quit the podium for the last time.

The performance of Schumann's ripest choral work, the beautiful "Paradise and Peri," by the Otto Schmidt Chorus, at last Wednesday night's Philharmonic popular concert, deserves a word of praise. I could attend only the first half of the work, but was pleased with the efficient direction of the founder and conductor of the organization which bears his name. Although this is not a numerous chorus, it tackles energetically and successfully some of the biggest and most difficult works in choral literature. One of these is Schumann's "Paradise and Peri," in which Mendelssohn's influence is felt and which yet shows Schumann's romantic spirit at the height of his creative powers. It is a lovely and a poetical work, and it is to be regretted, therefore, that one does not more frequently meet with it upon modern concert programs. The best performance of it I heard was under Joachim's direction, at the Schumann festival held in Bonn in the early seventies, and I cannot now remember a single performance of it during my entire stay in New York.

The Otto Schmidt Chorus, as I said before, did very well with Schumann's music, albeit the tempi dragged a bit at times. As regards the soloists, however, I cannot help stating that they were without exception entirely inadequate.

Just as if we had not music enough during the season, Eugenio di Pirani, the composer and music critic of the *Kleines Journal*, invited his confrères, together with a select and very swell audience of his many friends to "an hour of music" at his palatial residence (imagine a music critic with a palatial residence!), for noon on the second Christmas holiday. Well, thought I, when there is so much music all the year round, one hour more does not make much difference, and so I accepted the invitation. I did not have to regret my willingness, for what was offered musically was a treat. Camilla Landi sang with her beautiful voice very sweetly; our handsome, talented young countrywoman, Miss Celeste Groenevelt, from New Orleans, lately Mr. von Pirani's pupil, played the piano exquisitely. Hekking's fine tone on the 'cello charmed the audience as it always does, and Julius Lieban, from the Royal Opera, delivered a very clever, funny song by Pirani ("Marie, Marion, Marietti") in his own inimitably, droll and yet so artistic style.

Looking back at the end of the year upon the musical season as far as it has now advanced, great increase in the general activity is undeniable. At the Theatre des Westens the most important of the novelties so far produced were Tchaikowsky's "Eugen Onegin" and Giordano's "André Chénier." At the Royal Opera we had only one novelty, Kienzl's "Don Quixote," and that was not an important one, but we had the resurrection of Verdi's "Falstaff," with Maurel, and of "Tristan and Isolde," with Mme. Bettaque as guests, and above all we have the additional new conductor, Richard Strauss. The first production of his "Don Quixote" was the most important event of the concert season.

In it as soloists so far the violinists predominated, but for next month no less than twenty-eight pianists are

announced, and next week I shall have to chronicle the opening of the newly erected Beethoven Hall. The Berlin musical life beats that of New York all hollow.

* * *

Emanuel Chabrier's one-act opera, "Briseis," will, in all probability, be produced at the Royal Opera House, under Richard Strauss' direction within a fortnight or so, together with Thuille's quite successful opera, "Lobetanz." At the Theatre des Westens the next novelty, which is promised for next Tuesday night, is Paul Geisler's one-act opera, "Wir Siegen."

* * *

Court Conductor Dr. Karl Muck has again been engaged to direct three orchestral concerts at Madrid, and will leave for the Spanish capital toward the end of February. Some previous concerts will be conducted by Prof. Hermann Zumpe, of Schwerin. They need a little good music at Madrid just now, to cheer them up and make them forget the tunes Generalmusikdirector Dewey, Schley, Sampson and the remainder of the American bandmasters played for them.

* * *

Prof. Albert Becker, composer of good church music, and conductor of the Berlin Royal Cathedral choir, now sixty-five years of age, is very ill, suffering badly from asthma.

* * *

Georg Goltermann, formerly conductor at the Frankfurt Opera House, known also as composer of many 'cello compositions, as well as overtures and songs, died day before yesterday at Frankfurt. He was born on August 19, 1824, at Hanover, and was a pupil of Franz Lachner in Munich.

* * *

Verdi recently wrote to a friend in Milan that the four sacred pieces which he finished this year would form his final work in the way of composition, and that he had "nothing further to say."

* * *

The premiere of Siegfried Wagner's comic opera "Der Baerenhaeuter" is set down for January 22, at the Munich Court Opera House. At a musical matinee which was given at Bayreuth during Christmas week at the Hotel zur Sonne, Siegfried conducted some of the orchestral music from his opera. The Nurnberg General Anzeiger speaks very highly, of course, of the music, and Cosima Wagner is reported to have embraced her son amid tears, saying that it was the happiest hour of her life. Well, "we shall see what we shall see," as Marc A. Blumenberg is in the habit of saying.

* * *

During the past week the Berlin MUSICAL COURIER office had some interesting visitors. Among these one of the most important was the promising young Dresden composer and teacher at the Dresdner Musikschule (not at the Royal Conservatory), Johannes Reichert. He showed me some Lieder which contained remarkable

originality and real talent; also a piano sonata which pleased me greatly. In point of harmonic daring this young man beats most everybody I know, and in my opinion he will make his way to the front in very short time. Remember this name: Johannes Reichert.

A Lieder composer who is not yet so far advanced, but who is not absolutely without talent, is Mr. Duffield, from Ottumwa, Ia. He is studying composition with Professor Schulze, of the Hochschule, and piano with Professor Raif. The song he came to show me is lacking a good deal in originality, but the seventeen year old composer may do better in the future, at least I hope so.

Robert Freund, the eminent pianist from Zurich, perhaps the greatest of living Brahms interpreters, is spending his holidays with American friends in Berlin, and called. So did Hermann Katsch, the painter; Miss Anna Balz, from New York, just arrived, a pupil of Xaver Scharwenka; Master Francis Ray McMillen, from Springfield, Ohio, with his mother and elder brother; Moritz Hauptmann Emery, a son of the late Stephen Emery, of Boston, who is studying the piano with Schirner and composition with Boise; Mme. Ammarie von Brakenhausen and her niece, the Baroness Codelli, described above; lastly Mme. Elena de Teriane, an American artist, who will next week make her first Berlin appearance in "André Chénier" at the Theater des Westens.

* * *

I'll let you off with a little budget this week, as I want to attend a New Year's Eve punch party. So good-by and felicissima notte!

O. F.

Yvell-Wallard Recitals.

At the Waldorf-Astoria M. Paul Wallard and Mme. Clarisse Yvell will give recitals on January 24 and 31, and on February 7, at 11:30 in the morning. The accompanist will be C. C. Alcibiad.

Chickering Hall Concert in March.

The thirteenth annual gathering of all the celebrated banjo players in America will take place at Chickering Hall on Thursday Evening, March 2, at 8:15 o'clock. Among the well-known players who will take part are Ruby Brooks, Harry Denton, Vess L. Ossman and many others whose names will be announced later. One of the special features of this concert will be Van Baar's Imperial Orchestra and the usual great bill.

Seyern Musicales.

At the Seyern pupils' musicale, which was held on the 17th inst., the following artists and amateurs appeared: Mrs. Viola Pratt Gillette, contralto; R. C. Easton, tenor; Miss Laura Wheeler, violin; Miss Clara Wood and Miss Eliaz Granger, piano; Miss Edna Turton, contralto; Wm. Turton, baritone; Miss Gertrude Trand, violin, and Miss Jessie Wheeler, accompanist.

Mr. and Mrs. Seyern also contributed numbers, as did Mrs. Beatrice Fine, soprano. Mr. Seyern played his newly published Romance (P. L. Jung) by request. The affair was highly successful, as well from a social as from a musical standpoint.

What is the Joachim Method?

NEW YORK, January 12, 1900.

Editors The Musical Courier:

WE hear and read so much about "methods," particularly "vocal methods," that when we see this much abused term associated with violin playing by the pupil of a celebrated violinist we cannot fail to be interested in learning, first, what is intended to be implied by the expression.

A former pupil of Joachim, and now a resident teacher in New York, conducts, as advertised in your esteemed journal, "the only school in America authorized by Prof. Dr. Joachim to teach his method." To the best of my knowledge and recollection no similar announcement has ever been made by any other violinist residing in the United States. It is an announcement so full of interest to professionals and students, so unique in its conception, and so full of promise of the exceptional advantages derivable from a course of study under the teacher in question, that I cannot resist asking, "What is the Joachim method?"

Until satisfactory information shall have been given on this subject the broad statement made must continue to perplex the whole professional world.

Then, too, the question arises, is this Joachim method a peculiar system of instruction which may not be legally employed by the generality of violin instructors? Is it a system wholly apart and distinct from all other educational processes, patented, perhaps, by the great violinist who, as a special mark of esteem, has conferred upon his favored pupil the sole right of utilizing it in the United States?

Enlightenment on this matter is eagerly awaited by,
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CINCINNATI, January 14, 1899.

THE fourth Symphony concert this week, in Music Hall, presented the following program, with Mme. Carreño as the soloist:

Symphony in C minor, No. 5.....Beethoven
Concerto in D minor, No. 4.....Rubinstein
Madame Carreño.

Romeo and Juliet. Tristesse. Concert et Bal. Grande fere chez Capulet. (From Romeo et Juliette symphony).....Berlioz

The Fifth Symphony seems to be one of the favorites of Mr. Van der Stucken. It is certainly a favorite with the public. It is generally conceded that it reveals more of Beethoven than any other one of his symphonies. It appears to be more a chapter taken from his own life. Mr. Van der Stucken's conception of the Symphony was not altogether in traditional lines—but its individuality was marked by reasonableness and strength of character. The first bars, announcing the theme which in some shape or other is developed throughout the entire Symphony, and which has been generally accepted as meaning "the knocking at the door of fate," were played in the usually accepted tempo, but the subsequent part of the movement was given in a slower tempo than is usual with some conductors—for instance, with Theodore Thomas.

The conception of Mr. Van der Stucken imparted to the movement a certain nobility and strength, if it did not detract from its passionate and vehement character. The interpretation of the Andante was poetic without being sentimental. Light and shade were well contrasted—at the same time the rhythmic outlines were never sacrificed. A genuinely Beethoven spirit was felt throughout the scherzo. The allegro and finale were given with concentration and brilliancy. The orchestra rose to its best efforts, and its playing in this movement belongs distinctly to the best work it has ever done. As a whole, the conception of the Symphony was dignified and consistent. The several divisions of the orchestra played together with understanding and cohesive force.

The work of the woodwind and brass deserves favorable mention, although the intonations were sometimes uncertain and the seconds will persist in some roughness of tone. In the Rubinstein Concerto the support of the orchestra was of a convincing character—firm and evenly sustained. The melody in the second movement was well sustained by the first horn. Particularly interesting and a decided novelty were the selections from the "Romeo et Juliette" Symphony. It is a credit to Mr. Van der Stuck-

en to make the public acquainted with the best creations of that master of modern orchestration—Hector Berlioz. The romantic, the poetic shine through them with a richness of coloring that is entirely the composer's own. The reading of these movements by the orchestra was of a finely finished and rounded out character.

Mme. Carreño received nothing less than an ovation. Her playing of the Rubinstein Concerto was as musical as it was passionate. No one is better fitted than she to give interpretation and life to such a work, for she seems to have appropriated all the fire and passion of a Rubinstein. But she has another thing—which no man can possess—and that is womanly delicacy and feminine touch. Her playing of the two cadenzas—especially the last—in the first movement, was most brilliant, but brilliancy is lost sight of in the warmth of her interpretation.

She possesses a wonderful dynamic force, which is as prominent in pianissimo as in fortissimo passages. Her octave passages are clean cut and rounded—and the tonal strength and purity of her bass notes are like the tones from an organ. Equally marvelous and marvelously sustained is her legato playing. Carreño was called out a dozen times and responded at the afternoon concert to three encores—the Berceuse and Etude in G flat major, by Chopin, and a waltz, "Theresita," of her own composition.

A violin recital of exceptional merit and enjoyment was given on Thursday evening, January 12, in the Recital Hall of the Conservatory of Music, by the pupils of Jacob Bloom, of the faculty. The following program was presented:

Quartet.....Papini
Miss Abraham, Mr. Abramowitz, Mr. Dotzengall and Mr. Bloom.
Etude, A flat major.....Chopin
Berceuse.....Chopin
Miss Maie Morgan.
Adagio.....De Beriot
Stodie.....Bohni
Charles Dotzengall.
Songs—
Rosemonde.....Chaminade
Serenade.....Meyer-Helmund
Miss Ada Ruhl.
Abschied (Andante Pathétique).....Bloom
Im Frühling.....Schubert
Violin Quartet.
Zigeunerweisen.....Sarasate
David Abramowitz.
Ballade and Polonaise.....Vieuxtemps
Miss Therese Abraham.
La Campanella.....Liszt
Miss Maie Morgan.
Romanze.....Helmberger
Minuet.....Mozart
Violin Quartet.
Accompanist, Mrs. Bloom.

The violin pupils were assisted by Miss Ada Ruhl, soprano, and Miss Maie Morgan, pianist, of the conservatory. The violin pupils gave evidence of conscientious training and remarkable progress. Mr. Dotzengall showed remarkable development both from the musical and technical side. It was an undertaking for Mr. Abramowitz to play the "Zigeunerweisen," by Sarasate, but he did it with a great deal of technical clearness and musical grasp. He was called out several times, responding at last with a da capo. Miss Abraham's playing showed a

maturing warmth and breadth. Her tone is clear and strong and well sustained. She plays with decided temperament.

The ensemble numbers were enjoyably played by the string quartet, particularly an original composition by Mr. Bloom, "Abschied," and "Romanza," by Helmesberger. Mr. Bloom was one of the quartet, and Mrs. Bloom played the accompaniments tastefully.

Miss Morgan gave the Berceuse a poetic interpretation, with good shading, and the difficult "Campanella" she played with considerable finish. Miss Ruhl has a soprano voice of decided promise. Her intonations are pure and she sings with a good deal of expression.

During the present week the directors of the Orchestra Association decided to revive the old Sunday popular concerts, which for many seasons in the past had been given by the orchestra under direction of Michael Brand. Frank Tuchfarber was the financial backing, but while they were of great educational value and in a way liberally patronized, they could never be made to pay. The deficit in round numbers for six or seven seasons amounted altogether to about \$17,000. The Orchestra Association will only give a few concerts—by way of experiment. They will be under the direction of Frank Van der Stucken, and will be given in Music Hall. The orchestra will be composed of forty-two men, and the prices of admission will be popular. It is proposed to give the first of these "Pops" on to-morrow a week, with Mme. Marcella Sembrich as the soloist, if she is available.

A pupils' recital of considerable interest was given this afternoon in the Recital Hall of the Conservatory of Music. The program was as follows:

Sometime, A minor.....Reinecke
Miss Edith Lyle Schatzman.
Vocal solo, Love's Sorrow.....Shelley
Miss Birdie Smith.
Violin solo, Variations Serieuses (La Folia).....Corelli
Leroy McMakin.
Reading, The Wreck of the Hesperus.....Longfellow
Miss Emily Wickersham.
Vocal solo, Asthore.....Trotter
Miss Viola Lindholm.
Violin Solos—
Romance, from the Second Concerto.....Wieniawski
Obertass.....Wieniawski
Miss Josie Thrall.

A minstrel performance will be given by the members of the Liederkranz Society in Music Hall, Thursday evening, January 19, the proceeds of which will go to raise a fund for the entertainment of visiting singers at the Jubilee Saengerfest in June. There will be a chorus of sixty well trained voices, members of the Liederkranz, under direction of Louis Ehrgott (chorus numbers arranged in parts by R. Kieserling, Jr.). J. A. HOMAN.

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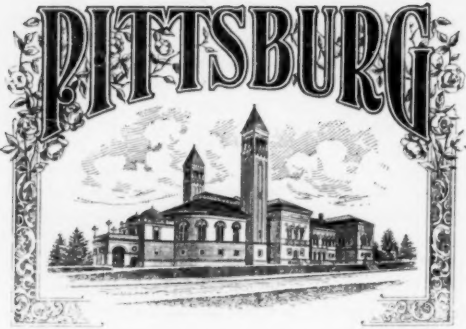
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PITTSBURG, Pa., January 12, 1900.

THE Pittsburgh Orchestra is steadily broadening its educational influence. The concert in Allegheny last Monday evening, while not a shining success from a financial standpoint, was sufficiently well attended to give encouraging promise of satisfactory results to be attained in this field next season.

The people of Allegheny have not been in the habit of turning out in large numbers to greet the attractions presented at Carnegie Hall, and seemed hardly to appreciate what a rare treat was to be enjoyed at their very doors. But if, as the management now proposes, these concerts are continued on the North Side throughout next year, and the residents there once wake up to a realization of what is offered them, there is no doubt that the Alleghenians will rise to meet the occasion, and will develop an adequate interest, at least sufficient to demonstrate that they do know how to give hearty support to such a sterling enterprise.

The following letter, published by the guarantors and addressed to the people of Allegheny, serves to signify their purpose in giving the orchestra an opportunity to show itself in Allegheny:

"Believing that concerts by the Pittsburgh Orchestra, Victor Herbert conductor, can be given in Allegheny with profit to the community, and recognizing the educational purpose and the public spirit that have led representative men of this vicinity to give liberally of their means the past four years that the two cities might have the unusual advantages that come from the work of a fine concert orchestra, we have invited the Pittsburgh Orchestra to give two concerts in the music hall of the Allegheny Carnegie Library, on Monday evenings, January 9 and 16. If the Allegheny public co-operate with us in this effort to enhance the artistic position of the city, it will be possible in future years to present the orchestra frequently during a given season."

* * *

The program given in Carnegie Music Hall, Allegheny, by the Pittsburgh Orchestra last Monday night, was happily arranged. The opening number was the overture from "Tannhäuser," than which none more appropriate could have been selected. The players handled it well, and toward the closing of the tumultuous climax held together with commendable steadiness, producing an effect more satisfactory and pleasing (at least to those in the rear of the hall) than has ever been heard at an orchestra concert in the Pittsburgh Music Hall.

This marked difference may be accounted for by the fact that in Pittsburgh the hall is an extremely narrow one, measuring less than 100 feet from the back of the stage to the rear of the auditorium, while the hall in Allegheny is almost twice as long, and gives the listener the benefit of a more solid sound. However, be the cause what it may, certain it is that the playing of the orchestra sounded wonderfully better, the brasses particularly being less harsh and blatant, and more satisfactory in every respect than they have been at any time this season. We are rather inclined to lay the credit to the construction of the hall, which would leave Mr. Herbert with the brass end of his orchestra still to be looked after; but whether that is wholly responsible or not, the great difference in the playing and decided improvement in the general tone balance could not help being noticed, and we trust the same im-

provement will be apparent at the next regular orchestra concerts in Pittsburgh.

Of the soloists for the evening—all members of the orchestra—Mr. von Kunits, as was to have been naturally expected, carried off the honors. He played the Mendelssohn Concerto in E minor, the same in which Mr. Burmester won approval at the last regular orchestra concert, and its mere performance proves the ability of the player. Von Kunits handled this difficult work with a skill and intelligence which received a hearty recognition. But it was later in the evening that he won his greatest laurels, and justly so, for what better opportunity could be given for displaying true poetic feeling, and finish and technic as well, than the performance of the Largo.

The great favorite of Handel's creations is too well known to need description, and too infinitely superior to admit of criticism. All that can be said is as to the capacity of the players. Its reading on this occasion was probably the best in the history of the orchestra, although it has been played a number of times during the four years of the orchestra's existence. The audience regarded it as the treat of the evening, and a pronounced stillness pervaded the hall when Mr. Herbert raised his baton to conduct it. As the beautiful melody, introduced through the soft notes of the harp and the low, rich tones of the grand organ, played by Mr. Ecker, swelled and heightened through the exquisite passages of the solo violin, and was taken up later by the firsts, accompanied by all of the thirty-seven strings playing in grandest unison, the audience held its breath, and when the music finally burst into an overwhelming wave of sound, and violins, organ, harp, horns and all gave vent to their full power, the entranced listeners experienced a thrill of sublime ecstasy, fairly trembling with the outburst of pent-up emotion, until one could feel that all earth and heaven seemed united in one harmonious song of praise and thanksgiving to the Creator for His wondrous goodness. Truly there is none other like unto the Largo.

The Tarantella by Saint-Saëns, played by Paul Henneberg, flute, and Leon Medaer, clarinet, proved a very popular number, and the applause showed the esteem in which these players are held for their fine solo work. Herbert's own Suite for Strings, the Love Scene and Polonaise, contributed to the pleasure of Mr. Herbert's friends in the audience, who gave him a hearty ovation when he appeared for the encore. Weber's "Invitation to the Waltz," instrumentation by Felix Weingartner, while an old and oft-played orchestra number, was received with approval, and added to the freshness and light character of the program. Dvorák's "Carnival" overture and the "Beautiful Blue Danube" concluded the concert. It is a curious, as well as an interesting, fact that the "Invitation to the Waltz" and "Tannhäuser" were both played by the Pittsburgh Orchestra when it made its first appearance in Allegheny three years ago, being then under the direction of Frederic Archer. At that time, however, the reading of the "Invitation to the Waltz" was given according to the instrumentation by Berlioz, but there is of course but one "Tannhäuser," and comparison with the former occasion, made in the minds of those who were fortunate enough to have heard both concerts, showed a marked improvement in favor of the organization as at present acquitting itself.

* * *

The following is the program to be given by the Pittsburgh Orchestra at its concert in Allegheny Music Hall on Monday evening, January 16:

Overture, Rienzi.....Wagner
Theme and Variations from Suite No. 1.....Moszkowski
Danse des Sylphes.....Berlioz
Hungarian March, from Damnation of Faust.....Berlioz
Violoncello solo, Souvenir de Bade.....Servais
Louis Heine.

Suite, Lorna Doone.....Nevin
First performance by Pittsburgh Orchestra.

Badinage.....Herbert
Introduction Act III, Lohengrin.....Wagner
Ride of the Valkyrs.....Wagner

The advance sale of seats has been larger than for the preceding concert in Allegheny, and an appreciative audience will no doubt be present.

* * *

The Pittsburgh Orchestra made another successful out of town concert trip during last week. The entire orches-

tra of seventy went to Johnstown, where they gave a grand concert in the Opera House on Tuesday evening, January 10. Enthusiastic applause greeted every number, and entire approval met the efforts of the soloists. Mr. von Kunits' playing of the second and third movements from Mendelssohn's concerto won quite an ovation, and for an encore he played the Largo. Three other encores were called for, and the players responded with an enthusiasm which indicated appreciation of the sympathy of the audience.

The following was the program as presented:

Overture, Tannhäuser.....Wagner
Second and third movements from concerto for violin and orchestra.....Mendelssohn
Violin, Mr. von Kunits.
Symphony, From the New World.....Dvorak
(Founded on Indian and negro melodies.)
Serenade for String Orchestra, in D minor.....Volkmann
With cello solo by Louis Heine.
Badinage.....Herbert
Tarantelle, for flute, clarinet and orchestra.....Saint-Saëns
Concert waltz, Beautiful Blue Danube.....J. Strauss

The song recital given by Ernest Gamble, assisted by Miss Nellie Risher, in the Normal Chapel, California, Pa., Thursday evening, was greeted by one of the best audiences that has ever assembled in the building. The program contained many of the masterpieces, all of which were well presented. Mr. Gamble was in excellent voice, and sang in his usual pleasing style. His numbers were well selected and brilliantly sung, especially Shepherd's "See Thy Horse's Foaming Mane." The repeated wave of applause which swept over the hall was the best indication of the sentiment of the delighted audience. Miss Risher proved herself an accomplished pianist, and her several selections were given hearty approval. California has rarely had such a musical treat, although it has been promised more programs of a similar nature in the near future.

* * *

The fourteenth recital of the Pittsburgh Musical Society, held at the Hotel Schenley on Monday evening, was a dual affair, inasmuch as the annual business meeting supplemented the musical program. The election of officers for the ensuing year resulted in the choice of Mrs. John Eaton for president; Mrs. Emma Porter Makinson, first vice-president; Mrs. John Kerr Smith, second vice-president; Mrs. Samuel A. Ammon, secretary, and Louis E. Huseman, treasurer.

* * *

One of the largest bodies of enthusiastic and appreciative people ever gathered in the Pittsburgh Carnegie Music Hall assembled there last night to enjoy the second annual free concert given by the Ringwalt Choir Union and the Gernert Orchestra. The concert had been specially arranged under the direction of H. L. Ringwalt, conductor of the Ringwalt Choir Union, for the entertainment of poor people who do not often have the chance to hear high class music.

Every number of the program possessed special merit, and was interpreted with excellent taste. The audience never missed an opportunity to reward the singers with their approval.

* * *

One of the chief musical events of the oil regions will be the organ recital in the First Presbyterian Church of



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Franklin on Monday, January 16. A new pipe organ, costing \$5,000, has been placed in the church, and it will be dedicated on this occasion.

Walter Hall, of Pittsburg, and Mrs. W. S. S. Coleman, soprano, of Reading, have been engaged for the recital, and Eber C. Hamilton, the new church organist, from Boston, will also take part in the exercises.

* * *

The 254th and 255th free organ recitals will be given at Carnegie Music Hall this evening and to-morrow afternoon. For these occasions Mr. Archer has arranged the following programs:

Sunday Afternoon at 4 o'Clock.

ORGAN COMPOSITIONS.

Fantasia on Two German Chorales, op. 103.....Flügel
Musette in A (new).....Bossi
Andante (Fourth Organ Sonata).....Bach
Fugue in B minor, No. 8, Vol. 4.....Bach
Scherzando de Concert.....Pierne
Marche Religieuse.....Gigout
Toccata in C minor.....Boellmann

TRANSCRIPTIONS BY FREDERIC ARCHER.

Violin Concerto, No. 10.....Corelli
Andante in G major.....Schubert
Introduction to the opera Marietta.....Gade
Eclouge (Années de Pèlerinage, No. 7).....Liszt
Overture, Lily of Killarney.....Benedict

Saturday Evening at 8 o'Clock.

ORGAN COMPOSITIONS.

Fantasia in D major.....Silas
Romance in D major.....Clarke
Scherzo (Fifth Sonata).....Guilmant
Variations on Welsh March.....Best

TRANSCRIPTIONS BY FREDERIC ARCHER.

Wedding March.....Langert
Witches' Dance.....Tours
Theme and Variations.....Schubert
Overture, La Dame Blanche.....Boieldieu

The Fantasia in D major, to be played on Sunday afternoon, is from the pen of Silas, the well-known composer now residing in England. This composition, which was published in 1891 and dedicated to the Duchess of Marlborough, was first heard at the time of the inauguration of the organ at Blenheim Palace.

The "Wedding March" by Langert, a German kapellmeister, was written for the marriage of the Duke of Edinburgh with the Princess Marie, of Russia. Mr. Archer's programs are always well selected and full of interest and educational helps to the music lovers who weekly attend his popular recitals. ARTHUR WELLS.

The Altar Society Musicales.

On Monday, February 6, the Altar Society of St. Francis Xavier's Church will give a musicale. These musicales were very popular last year.

Dr. Clarke Lectures.

Dr. Hugh A. Clark, Professor of Theory and Composition at the Broad Street Conservatory of Music, delivered a lecture in the concert hall of the institution on Wednesday evening, January 18.

The subject "Curiosities of Musical History" was dealt with in a scholarly manner, the chief object being to illustrate the progress of music in spite of constant liability to error, the varying estimation in which music and musicians have been held in various eyes, the beliefs that have been entertained as to the power of music, and the vagaries of musicians and writers.

Miles. Yersin's French Conversation Classes.

In response to numerous requests from their pupils and others the Miles. Yersin have determined to open classes for French conversation. The lesson will be divided into three parts—first, readings from the classics by Miles. Yersin, which will provide models of French composition and diction; second, general conversation on topics of interest; third, French drawing-room games involving the use of language by every participant. To accommodate all their pupils, morning, afternoon and evening classes will be formed. "The Parker," 123 West Thirty-ninth street.

From Paris.

PARIS, January 10, 1899.

It is not possible to properly criticise the début of an American girl upon a French stage. The subject is too—comment dirais je?—too compliqué! A few general suggestions as to the experiment must be sufficient.

In the first place no American woman can ever sing Carmen. She is not made that way. She does not think, does not feel, does not look that way. She does not and cannot and never will love that way. No Anglo-Saxon woman can do it. Even the North France woman as a Latin falls short of the representation. Only a tropical woman can do it justice. Only a woman whose blood is boiled by tropical suns, whose temperament, life habits and race feeling for generations has made her a savage lover, as savage as she is lover. This is impossible to an Anglo-Saxon, least of all to an American woman.

Besides blood, one must have physique. It is utterly useless to play against physique. The role of a woman of the people cannot be played by a woman of the boudoir caste. If the latter happen to be cast in the mold of the former—yes; which she is not (or if she happen to be one, which is possible). Carmen was not vulgar, common or heavy or coarse, but she was of the people for all that, and the caste had set its seal upon her person. The lines are inexorable, the type is imperative in its demands. Genius of thought is not sufficient for obedience. Appropriate physique is three-quarters of the power of any personation. Black eyes and a high instep do not make a Carmen.

Then Carmen is not a piece for a début, or for a very young artist. It is not that an artist must have rehearsed in experience of all that she would represent. There is a genius that skips experience. It is given to the great to know of that which must cost years, even centuries, to gather. But the ordinary school débutante is far from being a genius. She is a smart young person of more or less charm or distinction. She is a trained monkey, more or less trained. The strings of a certain role are pulled by a teacher according to certain traditions, and the puppet dances more or less gracefully in response. As for conviction, she has no more conviction as to the soul of the role than has a pretty picture on the cover of a box conviction as to beauty.

A young person has not the resource of vocal development, of body line or of theatrical equipment to meet the subtle exactions of a role like Carmen—an exceptional type of a common species.

Indeed, it is doubtful if anyone has ever played Carmen as Mérimée saw her. A celebrated critic, comparing Calvé and Galli-Mari, said, "Calvé plays it 'en fille,' Galli-Mari 'en femme du peuple.' Carmen was both, but was neither."

It is said of the Basque peasantry (down in the Biarritz region) that they bear the marks of the aristocratic soldiery which formed the escort of the Empress Eugénie, who passed much of her time in the country. Accidents of type are easily accounted for when accidents of antecedents are known. Certain it is that Carmen must have had a more exceptional power of seduction and control than is ever possessed by the ordinary woman, whether of the people or of the street. To work out in personation the character which was "both while being neither" is not the work of a débutante, nor of a young person, nor of a student, nor of an American. Probably the best artist who has ever represented Carmen is Prosper Mérimée.

The last Carmen who has been privileged to show her idea of Carmen in Paris was young, little more than a student, a débutante, and—an American.

Miss Fanchon Thompson had everything in her favor in many important ways. She had been well advertised and apologized for in the city press. The Opéra Comique, where she was to sing, was new, and the observed of all things observed at the moment. The house was full of Americans anxious to see full justice done to their countrywoman at a moment when discussion was rife as to home talent. There was also a large quota of French anxious to show courtesy to the States at a time when it was

both fitting and wise that they should do so. Critics were disposed to be indulgent, as the last Carmen trial had been anything but satisfactory, and it was a moment when there was a pining dearth of Carmens in the land.

The young lady can never complain of her reception. It was one of the warmest ever given to an artist of the Opéra Comique in these latter days. If not an ideal she was a charming Carmen. She is dark, piquant, exquisitely made, with tiny hands and feet, graceful as a kitten in her movements, and an exceptionally good dancer. She knew her part thoroughly, had the sang froid of an actress of twenty years' experience, and sang true. Her voice has a lovely natural timbre, but the role of Carmen is beyond its resource as yet. Her press notices were not discouraging, as things go, and her portrait figures among the artists of the Paris Opéra Comique!

* * *

Another American girl in the Opéra Comique is Miss Courtenay Thomas (Mlle. Courtenay), a St. Louis girl who has been several years in Paris, who made her début, sang several times in "The Pardon of Ploermel," sang also in "Manon," and is in the cast for the coming season. She is a tall, handsome girl, with a lovely light soprano voice and good dramatic action. Her Manon was very acceptable. She was a pupil here of M. de la Nux, the composer of the opera of "Zaire," and was spoken of for the operas of M. Coquard.

Miss Thompson is a pupil of M. Sbriglia, was, I believe, a pupil of Mrs. Robinson Duff in Chicago, and studied stage action with Bertin, an artist and one of the stage managers of the Opéra Comique. What of their French? The time has not yet come when foreigners can sing "like natives," although all allow that they do "very well for foreigners!"

* * *

An opéra comique which should be better known than it is and which, indeed, is almost operette, is "Le Caid." It is on the present repertory. It is by Ambroise Thomas and is exceedingly bright, melodic, effective, and not too long, having but two acts. It is generally given with "Philemon and Baucis," by Gounod, another little gem.

"Le Caid" is laid in Algeria and treats of the adventures of a French coiffeur, who attempts to sell a secret of personal security to the Caid (pronounced Kaïd) for a large sum of money. But the Caid tries to get out of the expenditure by substituting his daughter for the money. The daughter (even of a Caid of Algeria) has, however, been having a flirtation with a dashing French officer. The coiffeur, who, indeed, had been false to his own girl to accept the harem treaty, is obliged to recede before military prowess and to return to home and fidelity. The music is exquisite at times and always entertaining. As played here it is well worth seeing, especially when on with "Philemon and Baucis."

* * *

Nobody can act comedy with these French people. One might walk blindfold into any theatre here, sure of getting the worth of his money. The acting is natural as very life, and quite delicious in its freedom from mannerisms and staginess. The great fault is with these writers here who harp incessantly upon that one subject of marital infidelity. If there was anybody to write life in other directions and give these people something to do, they would be marvelous. The stage setting is also very suitable and complete, however simple. The dressing of the artist is always exceptional in freshness, and when à la mode is correctly so without exaggeration. The molded dresses with long trains, which disclose a remarkable absence of body on the part of Frenchwomen, are now in all their flattest perfection. "Cheri" at the Palais Royal, "Autour du Code" (of Divorce), and the "Vagon Lits Controlleur" lead in the line of things "rou-lant" and "tor-dant" for the moment.

"Autour du Code" treats of a lawyer who, divorced from his wife, refalls in love with her and leads her to be unfaithful to the husband she afterward married. The contretemps between the husbands, the ex-husbands, the cul-

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pabilities and the exculpabilities, the mixed up provincial friends and city acquaintances, create much mirth, and while the play is going on one does not care which way the world goes, which is a good thing.

Some idea of the line of work pursued at the Bodinière may be gathered from the indications for this week.

Monday, thought reading by a M. Ninoff, who, with his eyes tightly banded, comes down among the audience and tells aloud the thoughts of any who so desire it. Objects hidden in various parts of the hall in shopping bags, pocketbooks, etc., are unearthed and indicated. A sentence in a newspaper folded in a gentleman's pocket, a ring on a husband's finger, and the owners of three hairs taken from heads of different ladies present were all discovered and verified as verities by astonished people one day recently.

Tuesday, "A Poet of Poverty," selections given by M. Jehan Rictus (with lecture), followed by a fantasia revue representing the tribulations of two Parisians cast away on a desert island.

Wednesday, lecture by M. Leo Claretie upon the poems of Jean Rameau, recited by the author. M. Rameau, by the way, was the poet who wrote the touching ode to Berlioz, given on the occasion of the 100th anniversary of the "Damnation of Faust" at the Châtelet. This will be followed by "An Hour of Music," by M. Engel, during which an opéra comique in one act, by Alexandre Georges, will be given.

Thursday a concert of trios and sonatas given by local musicians, followed by a lecture on the subject of "Love and Science."

Friday a lecture by the ever charming and interesting M. Jean Barnard, on the subject of palm reading, accompanied by illustrations from the hands of prominent Parisians—M. Coquelin, Claretie, Sardou, Mme. Rejane, "Gyp," &c.—given by a Russian lady, an expert.

Saturday, lecture on "The Czar and the Peace Problem," followed by an amusing review, "Paris qui Tourne." An extremely attractive review, "Paris Smart," which is causing quite a sensation at this moment, was also given on Friday.

Sunday, the "Palais Royal During the Centuries," with lecture and illuminated pictures. In addition, every evening, the wonderful spectacle of the "Creation of the World," described in an article on the Bodinière of last week.

This M. Jean Barnard is coming to be one of the favorites of the platform, and will be a celebrated lecturer.

The traditions of lecture giving in Paris make of the ordinary lecture a dreary bore, by reason of the style and manner of the lecturer. To begin with, he usually comes on laden with books and papers, and sits to talk, the traditional sugar and water glass and carafe before him. He takes several minutes to settle himself into the most comfortable, indifferent-looking and enthusiasm-killing attitude possible to imagine—the attitude of an old savant in a college rather than a man talking to live, every-day people. He is so slow and deliberate and irritating in his manner that one is tempted to throw a book or a paper or fire off a gun over or under him to galvanize him into life. Then he frequently talks with his mouth down over his papers, looking at his audience out of the parting of his hair. His mechanical Sorbonne-made gestures of the hands from the wrists only, his handkerchief manipulations, and his sips of water, added to his low voice, frequent parentheses and search for reference, drive a nervous person to distraction.

Not as M. Barnard. He comes on the stage like a wind preparing for a cyclone, marches direct to the foot-

lights and addresses the people with his whole personality as well as with a bright, cheery, vibrant voice. He seems always to go on from where they left all off together before. He remains standing when he is not moving, for his is constant motion, intense but not nervous. If he goes to the little table at all it is to pick up a book from which he reads a reference, which always opens of itself at the place. There is no delay, no breaking of the thought, no stupidity. He is brilliant colored, quick, sympathetic, intuitive, carrying his audience along as on a breeze and stopping short when done. In addition he is remarkably handsome, tall, well made, supple, but remains without pose or affectation. He would be a very interesting person to go to America, pick up some interesting information as to our life and education over there and bring it back to the natives here with illustrations. I do not know anyone who could do it better. His lectures last week on various subjects, including celebrated women and classic songs, were gems of their kind.

"A very nice fork but nothing on it!" called out a youngster at a dinner table where his elders, occupied with themselves and their ceremonies, were disposed to neglect the young gentleman.

Something like this one is forced to emit in following the lovely emptiness of "La Burgonde," the latest operatic birth at the Grand Opéra. Such riches, such brilliance, such opportunity, such money spent, such talent used, such artists in the cast, such scenery, such ballet, such setting, such stage mechanism, such brilliant audiences, such disposition to applaud and approve, such a frame—such chance for a picture!

The historic story is full of possibility. The heavy growling strife between the Gauls and the Germans; the three different "sects" of Gauls, Franks, Burgondes and Aquitains; Attila, the King of the Huns (as a result of his victories) demanding hostages one from each sect; two male and a female hostage being given (the latter from the Burgondes). The old king and two of the hostages falling in love with the Burgonde hostage; the frightful jealousy of the Hun's wife, and the final escape of the two destined lovers, Gautier d'Aquaine and Hilda the Burgonde—quantities of color possibly for the librettists in all that, but the stage story is very badly told. From beginning to end there is not a thrill of sympathy, of anticipation of surprise even. The love story does not touch; the savagery leaves one unaroused. The audience derives its sole interest from the superb spectacular effects which roll like a panorama unceasingly before their eyes. The stage setting, the scenery, lighting, artistic arrangement, grouping of parties in pictures is magnificent. It is like an arrangement of splendid tapestry designs having no relation to each other.

The composer, M. Vidal, is a fine musician, sound and well trained, and not without power and grace. But it must be said that the music produces exactly the same effect, viz., lack of effect. That is, despite the many fine, scholarly things done, the ingenuity, strength and even charm at times, it leaves the effect of a panorama of harmony, not an opera—a big, bright patchwork quilt of composition, not a musical novel. The gorgeous orchestra adds all possible advantage. There is nothing lacking in any direction except—"the call." That peculiar penetrating something which rouses, changes and knits hearts for all time being, something which, in a barn without an atom of decor or so much as an old fiddle of music, will grasp attention, bend wills, compel joy or tears to flow, and make of an entire crowd one soul; something that made by the hands of the maker passes made through the hands of the genius, and falls directly upon the senses of those who hear or see, till all is melted and molded as by fire. All that is lacking, but all the rest is there, not to

forget the union of the cream of French talent in the east. As the little boy said:

"A very fine fork, but nothing on it."

The work and its composers are having a certain success, however, for if not an inspired work it is a work of three years' incessant labor, of great talents united, of fine scholarship, of immense artistic merit in many lines—and who among us who talk of it could do any one?

Delna is drawing fine audiences in "Samson and Dalila." Many naturally come from curiosity to see how she will do it. Her rendering of "The Prophet" a success, adds to the interest in seeing how supple the talent of this young marvel is, and to what lengths it can go.

She lacks something as Dalila, however. Indeed most people would. It is rather difficult, even, to say what it is. Voluptuousness, perhaps, would best express it. She has not the caline distinction of a Samson's Dalila. She lacks vibration, subtleness, suppleness, abandon, distinction. She is imposing; noble in a way, strong and triumphant. She is symbolic; Dalila was no symbol. She is legendary; Dalila was no legend. She is goddess like; Dalila was—a woman! The marvel of this singer's reaching the Grand Opéra House, of arriving from where she was to where she is in so short a time covers most of this, however, to general attention, and her beautiful voice does the rest.

Her voice is not satisfying, in that it creates constantly the feeling that it is not half what it might be. At times it sounds as if her mouth were lined with velvet, at times as if speaking would be a relief, at times something very nearly approaching a shout is produced. At times, in the chest voice always, and in tones above the medium, it is moving, thrilling, delicious, expressive.

In the arias "Mon Cœur s'ouvre à ta voix," "Samson o'toi mon bien aimé" and "Je viens célébrer la victoire," the voice of Alice Mandelick-Flagler is infinitely better equalized, and that of Della Rogers equally beautiful. Just what either of these two singers would do in the Grand Opéra House framing is, however, another question. The vibrations of the building are dull, the orchestra cyclonic, the work esigant.

The Rose Caron representations of "Fidelio" at the Opéra Comique are the latest attraction "Manon" for its 300th representation is being restaged, as was "Carmen," and "Mignon" is being recast. "La vie de Bohème" goes on this week. The new building made 36,000 francs the first three days of the new year. It is estimated that in the same space of time half a million of francs have been spent in amusement, operatic and theatrical, in Paris, Paris.

A Saint-Saëns soirée at the Opéra Comique will be an event of the last days of the month. "Phryne" and "Javotte" will be among the compositions. The former will be played by the creators, and by a young singer, Mlle. Emelen, whom Massenet has discovered and wants for his "Cendrillon." A Mlle. Tephaine, a light soprano, is one of the most delicious singers at the Opéra Comique. Mlle. Guirauden also uses her voice well, and has charm and timbre.

Sara Bernhardt moves into the old Opéra Comique (Theatre des Nations) in March. She is playing, in parenthesis, the old repertory at the Renaissance, which has grown too small for her audiences.

The Lamoureux concerts continue with all the success, verve, virility and classic correction for which this famous society is noted. Indeed, in the absence of the celebrated leader, one is both surprised and pleased to see how interest and numbers have been maintained by the young chef,

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M. Chevallard. He is most painstaking and conscientious with his rehearsals, sparing himself in no way. This, of course, aside from his veritable talents of interpretation, accorded now by the best authorities. He has both warmth and conviction, and the power to enthuse his men and keep them in the best spirits for work and study.

He pleased much last week by giving a symphonic poem by a young French composer, M. Alexandre Georges, entitled "La Naissance de Vénus." The piece, as may be imagined, treats the condition of the earth before and after the coming of Love upon it. The parts—of dark and sombre brooding, of a chaos of hope and expectancy and of glorification—were worked out in a picturesque manner, not quite as symmetric as later works will no doubt be, but full of promise. This promise has already been given du reste in several attractive writings, "Chansons de Miarka" among them. It was finely played.

The second act of "Tristan and Isolde," which M. Chevallard is giving in sections, had increased success. On Sunday the program was as follows:

Overture of "Genevieve," by Schumann; Beethoven's "Symphonie Héroïque"; a new work by a young French composer, M. Jules Bouval, sung by M. Cosserra, entitled "La Chaine d'Amour"; Saint-Saëns' concert for violin, fragments of "Tannhäuser" and of Delibes' ballet "Sylvia."

The deaths of the eminent Academician, Edouard Hervé, and of the well-known contralto, Elena Sanz, have been the minor notes in the week's harmony. Followers of the charming musical soirées of Madame Ferrari, the composer, have had the privilege of seeing and hearing this once celebrated singer. She was a unique looking person, having grown immensely stout. Extremely swarthy, her almost gypsy face was lighted by brilliant dark eyes, somewhat shaded by sadness, and white teeth, and framed in hair dark as night. Her voice was low, vibrant and moving, and her style of singing extremely impressive. She had that peculiar manner of a woman accustomed to be made much of. She had a singing studio here, but was at Nice for her health at the time of her death.

Music in Oregon.

PORTLAND, ORE., January 18, 1899.

NOTWITHSTANDING the steady growth visible in the musical life of Portland it has not yet arrived at the point where, of its own free will, it will patronize attractions of merit.

A fine combination of artists is represented in the trio consisting of Jerome Helmont, the talented child violinist; Grace Preston, dramatic contralto, and Ida Simmons, pianist.

The artists are all that have been claimed for them, and indeed it may be well said that Helmont is more, because he has true artistic finish. That Helmont is equipped technically for all that he attempts to do is saying that he does more than has been heard in all of the talented children who have appeared in this vicinity. He has the stamp of Musin in every bow that he draws, and in his interpretation as well. It is safe to assert that he will be a success in San Francisco.

Miss Preston was a delightful lesson for those present, as her breath control and phrasing were not to be overlooked through the magnificent fullness of her voice. Her diction also should be noted, for in each language she was correct and distinct. One reason why Miss Preston was so enjoyable is because, on the entire Coast, the singers give too little attention to the interpretation, style, phrasing and diction, without which, notwithstanding all that may lie in the beauty of a voice itself, failure is inevitable.

Miss Simmons was of great assistance to the artists in her accompaniments, and was enjoyable in all of her solo numbers. The chorus that sang "Silent Night, Holy Night," did very acceptable work, except in so far as by the first objection they should not have appeared at this concert.

Charles Dierke is the fortunate possessor of a pupil of phenomenal ability. Beatrice Barlow, of Oregon City, dispatches the most difficult things known to piano literature with an ease and a certainty that is astounding. Miss Barlow, who is just sixteen, memorized List's "Don Juan" fantasia in just two weeks. In addition to the girl's re-

markable talent and application Dierke attributes her technical success to her use of the Mansfield technique. To use his own terms he said: "Why should she not play the 'Don Juan' with ease; it contains nothing that she has not already mastered in the Mansfield technique."

Miss Barlow is a great example of how much can be accomplished at home. Dierke has a number of talented pupils in his class.

Wallace Nash, formerly of Portland, is doing very serious and earnest work in Eugene, Ore., where he has the musical department of the State University.

Nash pursued his studies in Leipzig, I believe, and he has always been regarded as a most conscientious worker and student.

At the meeting of the Musical Club last Wednesday the following program was given:

Symphony in F major.....	Brahms
Miss Trevett, Mrs. Tucker.	
Ring Out, Wild Bells.....	Gounod
Mrs. Mann.	
Second Rhapsody.....	Liszt
Mrs. Bergen.	
The Cloud.....	Rubinstein
Mrs. Mann and Mrs. Shillock.	
Quintet for piano and strings.....	Reissiger
Mrs. Harris, Mr. Spitzner, Mr. Harris, Judge Geisler and Mr. Wagner.	

The program committee was Mrs. Alvord and Mrs. Platt.

Miss Rose Block has again widened her sphere of admirers by the admirable work done while in Tacoma, where she went to sing the soprano soli in "The Messiah."

That she made an enormous hit is evidenced from the fervor with which the Tacoma press deals with her, and it is no exaggeration, for Miss Block is a singer of admirable attainments. It is a sore subject to some of her friends to know that she has just wired a refusal for one of the largest Eastern church positions, as those who know how well she would hold her own in New York know better than she herself how successful she would be.

The second concert of the Hidden-Coursen Quartet was given January 4 at Parsons' Hall. The numbers selected were the "Emperor" Quartet of Haydn, and the Schumann Quartet in A major. Few cities can boast of a better home organization than this one, and indeed the presentation which they gave was enjoyable from every point. The personnel is of distinct importance, as each man fills his place with credit to himself and to the organization.

The Oregonian, which represents the pen of Miss Metcalfe, says:

Haydn's "Emperor" Quartet and Schumann's Quartet in A major were the two compositions selected for the Musical Club's second chamber music recital, and these were rendered with such warmth and artistic refinement of interpretation by the Hidden-Coursen String Quartet as to elicit hearty enthusiasm last night from the large audience of music-lovers gathered at Parsons' Hall. There is a sincerity and earnestness about the work of these four musicians that impresses itself forcibly upon the listeners from the opening note to the last. Their rendering of the Schumann number in particular, with its difficult syncopations, showed great improvement in precision and delicate regard for unity of effect, produced by subordination of the individual. The third movement of this quartet, while not so difficult as some of the others, was particularly beautiful in its recurring bell-like phrases. Much spirit and fire were thrown into the finale, which was so contrapuntal in style as to suggest Bach at all times, though Schumann's romanticism was plainly through it all.

The Haydn number was full of freshness and geniality, with touches of devotional patriotism in the well-known Austrian hymn. This air was always a great favorite with Haydn, and was one of the last played by him before his death. It was composed when the excitement due to the French Revolution was at its height, in 1793, and first sung on the Emperor's birthday, whence its name. Afterward it was incorporated by him in this string quartet.

It is greatly to Portland's credit that she has four such earnest artists as Reginald Hidden, Anton Zilm, Edgar Coursen and Ferdinand Konrad. Such work as theirs is sure to be cordially encouraged by the public at large.

Dorothy Morton played to large and enthusiastic audiences while in Portland, where she has always been a favorite.

Enormous enthusiasm is felt over the prospect of hearing Rosenthal in April. All hopes had been abandoned

when Friedlander, who is always in the nick of time, rose to the emergency, and arranged for a return to the Coast. If the Coast cities but half way assist Friedlander in his present undertaking there is no reason why the Coast should not get its share of the good music of the day.

Portland, too, will have the opportunity to judge for itself of the merits of "The Persian Garden," which has been heard in almost every city of importance in the United States and Canada. Mrs. Walter Reed, whose connection with it means success, has the direction. The executant will be Mrs. Albert Sheldon, Mrs. Walter Reed, Lauren Pease, Dom Zan and Miss Mabel Atkin at the piano. This cast will be enough to assure both an artistic presentation and a full house.

The last meeting of the Woman's Club presented a program given to American composers. Miss Trevett read a very interesting paper, Miss James played some piano numbers, and songs were contributed by Mrs. Walter Reed and Mrs. Albert Sheldon.

Jack Keating, who is a resident of this city, has a remarkably well balanced head to remain so modest and unassuming, notwithstanding the enormous success that his song "Just One Girl" is meeting with. Keating is a very prolific writer, and it is a matter of interest to note that the Coast is the home of two of the most successful writers of light songs of the day, Lee Johnson, of San Francisco, being the other. At the New Year ball of the Concordia Club "The Belle of Honolulu," Johnson's latest, was given four times "by request." EMILIE FRANCES BAUER.

Dan Godfrey's British Guards' Band.

LIEUTENANT DAN GODFREY, who is to tour the United States with the famous British Guards' Band of England, was born in Vincent square, Westminster, London, in 1836. He received his musical education at the Royal Academy of Music, of which he is now the professor of military music, and an associate and fellow of that institution.

In July, 1856, he was appointed by H. R. H. the Prince Consort to the position of bandmaster of Her Majesty's Grenadier Guards, upon the recommendation of the Queen's musical adviser, Sir Michael Costa. Dan Godfrey led the Grenadier Guards home from the Crimea. His "Guards' Waltz," composed for the marriage of the Prince and Princess of Wales, as also his "Mabel Waltz," are known to everyone. His compositions number many military and classical works, the former being used by bands in almost every section of the English-speaking universe. "Dan" Godfrey attended the Peace Jubilee celebrations at Boston in 1872 and gained distinction there.

In 1887, the Queen's Jubilee, he was given a commission and is the only bandmaster in the British service who was ever raised to the rank of an officer. A founder of the ultra-exclusive Masonic lodge, that of "The Household Brigade Lodge," No. 2614, of which H. R. H. the Prince of Wales is M. W. G. Master. He possesses the Saxe-Coburg-Gotha order of Arts and Sciences, the Jubilee medal of 1887, the clasp of '97, the Royal Order of Kapiolani from King Kalakaua, the Masonic Order of Founder's Jewel of the Household Brigade of Guards, a member of the Court of Assistance of the Royal Society of Musicians, member of the Savage Club, &c.

One of his most treasured possessions is the gold medal presented to him at Boston in 1872, which bears the following inscription:

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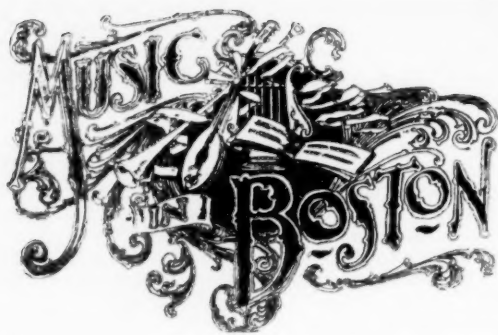
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BOSTON, Mass., January 22, 1899.

THE musical events of the week here were the first appearance in this country of Mme. Blanche Marchesi and the first piano recital of Emil Sauer.

Madame Marchesi gave two song recitals, the first of which was not very largely attended, but the other attracted an audience that packed Steinert Hall to its fullest capacity. Her program on each occasion was delightfully out of the beaten track, the opening one having been:

Air, Divinités du Styx, from Alceste.....Gluck
Wiegenlied.....Mozart
Recitative, Thy Hand, Belinda, and air, When I Am Laid in Earth, from Dido and Aeneas.....Purcell
O Cessate di Piagarmi.....Scarlatti
La Chanson du Papillon.....Campra
Von Ewiger Liebe.....Brahms
Der Nussbaum—Aufträge.....Schumann
La Cloche.....Saint-Saëns
La Chanson de la Glue.....Gounod
Tu Me Dirais.....Chaminade
Sérénade Florentine.....Moret
Der Erlkönig.....Schubert

What was most pleasing in these performances was the artist's versatility of style and the extreme beauty of phrasing, the discreet intensity of dramatic feeling, and the justness of expression that mark her singing. Her voice is large but by no means remarkable for sweetness and purity. Its lower notes are rich and sonorous, but her higher tones are veiled. Nevertheless, such is the musicianly color she imparts to her efforts, so fine is her artistic intelligence, so deep and sincere is her sentiment, so completely does she identify herself with the spirit of both text and music, so large is her style, and absolute is her command of the art of musical expression. She has immense temperament. In all the essentials of style, especially in regard to phrasing, nuance and warmth, in the success with which she appeals intellectually to the intelligence of her hearers, in the truth of her pathos, the grace of her humor, her art quite overleaps the conventionalities of the concert room and reveals an artist strong in individuality and with an almost singular power of appealing unerringly to the emotions.

If I may use the word, "brainy" seems to describe best the quality of her performances. She has a regal stage presence, and this, with the stately refinement of her bearing, is not without a special charm in the impression she makes. In the "know how" and her skill in making her possession of it indisputable, she is an artist to her very finger tips.

Her singing of the Gluck aria was perhaps over-explosive and too coldly declamatory, but the Purcell recitative and aria were given with exquisite depth of feeling. Her pronounced successes, however, were made in the Schumann "Aufträge," sung with fairly wonderful spirit and emphasis; the Chaminade "Tu me dirais," given with indescribable beauty of phrasing and delicacy of accent, and the Campra "Chanson du Papillon," which was a revelation in fascinating grace of expression. Very charming also was the simplicity and the tenderness with which she interpreted the Mozart "Lullaby." Her finest efforts, from a mere color viewpoint, were her reading of Saint-Saëns' "La Cloche" and her sympathetic declamation of Gounod's weird setting of Richepin's gloomily grewsome "Chanson de la Glue."

Her audience, Boston-like, was somewhat cold at the outset, but it warmed toward her as the recital proceeded, and, won at last by her irresistible power as an interpreter,

became stormily enthusiastic, the excitement rising to its highest point over her vigorously dramatic performance of "The Erlking."

The program for the second recital was:

Non l'accostar All'urna.....Schubert
Willst du dein Herz.....Bach
Air from Orpheus, Dov' l' Amato Bene.....Haydn
Le Violette.....Scarlatti
Le Célèbre Menuet d'Escaudet.....(Eighteenth century)
Die Lorelei.....Liszt
Ein Ton.....Cornelius
Sandmännchen.....Brahms
Complainte (Bretonne).....Charpentier
En Priere.....Fauré
Bonne Nuit.....Massenet
Myrto.....Delibes
Die Lowenbraut.....Schumann

An apology was made for Madame Marchesi after the first group of songs to the effect that she was laboring under a severe cold, but as she was unwilling to disappoint the public she had resolved to sing notwithstanding, and threw herself on the kind indulgence of the audience. Of course under the circumstances critical comment would be clearly out of place. Nevertheless it may be said that the same charm of artistic phrasing, beauty and force of expression, intellectuality of interpretation and ripe dramatic intensity of feeling that were so conspicuous at the earlier recital were as delightfully and as satisfyingly in evidence on this occasion. And it may be added that the Haydn aria, the Escaudet Minuet, and the songs of Cornelius, Charpentier, Fauré and Brahms were beautifully read by her despite her cold. The accompaniments on both occasions were admirably played by Isidore Luckstone.

* * *

At the recital of Mr. Sauer Music Hall was packed even to every available bit of standing room. No such huge audience has gathered there to listen to a pianist since the height of the Paderewski fever. The program was:

Prelude and Fugue, D major.....Bach-d'Albert
Sonata Appassionata, op. 57.....Beethoven
Nachstück, op. 23, No. 4.....Schumann
Toccata, op. 7.....Schumann
Bolero, op. 19.....Chopin
Nocturne, op. 9, No. 2.....Chopin
Etude, No. 11, A minor.....Chopin
Rigaudon, op. 24, No. 3.....Raff
Auf Flügeln des Gesanges.....Mendelssohn-Liszt
Feuilles de Tremble (study).....Sauer
Rhapsodie No. 12.....Liszt

I do not care for d'Albert's arrangement of the Bach Prelude and Fugue, and there are works in kind by the master that I much prefer. Hence, though the artist's performance was not lacking in dignity and reserve, it failed to interest me. And as an expression of mere personal opinion I may say that Mr. Sauer's interpretation of the Beethoven Sonata did not impress me as probing to the depth and passion of the work. It was beautifully played, but it did not appeal to me as Beethovenesque. This part of the program passed, there is nothing to say of the artist that may not be couched in superlatives of praise.

He is, in his way, the most delightful of players. His finger work is exquisitely beautiful in its clearness, its graceful and swift fluency, its perfection of touch, its limpid delicacy, its control over every gradation between piano and pianissimo, and its fairly wonderful pianissimo itself. His cantabile is of the purest, warmest and most appealing. The scope of his technic seems to be without limitation.

Perhaps the most convincing exemplification of his faultless finger capacity was given in his performance of the Schumann Toccata. It is true that he took it at an amazingly rapid pace and turned it squarely and deliberately into a mere vehicle for the display of extreme virtuosity, but every phrase came out distinctly and with the brilliancy of polished crystal. His playing of the Chopin Bolero will not be forgotten readily by anyone who heard it. In all the finer characteristics of style, technical and otherwise, it was wonderfully beautiful. In fact his Chopin playing throughout was captivating in its elegant finish and its freedom from affectation. The overworked Nocturne for once was presented without sickly sentimentalism and with a frank straightforwardness that imparted to it almost the flavor of newness. A fiery and splendid per-

formance of the Etude resulted in a furious encore, in response to which the same composer's A flat waltz was given with incomparably fluent sparkle.

The resources of the artist's technic were brilliantly set forth in his own Etude. It is not very notable music, but its affluence of fiorituri, its profusion of trills and scale passages, its moments of pianissimo, and its rapid tempo afforded opportunities for Mr. Sauer to display to the utmost those phases of his art in finger gymnastics and expression in which he excels surpassingly. His audience lost its head over this playing, and there was another encore. A superb performance of the Liszt Rhapsody brought the concert to a fitting close. There was then a frenzied scene of enthusiasm, and he was recalled and recalled until he played two or three more pieces.

Mr. Sauer made it plain at his recital that in his peculiar way he is a pianist of the highest worth. He does not rise to any special height of power or of passion, but in elegance, purity of taste, grace of style, refinement of sentiment and variety of beautiful tone-color that he brings from the piano he is a master virtuoso. He does not hammer the keyboard; he does not seek to produce effect by simulation of robust eccentricity, he makes no attempt to take his audience by storm, but accomplishes his work with quiet ease and with always an indication of power in reserve. All these things, together with something that, for want of a better term, is called personal magnetism, will readily account for the great, and it must be freely confessed, deserved reputation he has won abroad in his specially characteristic and charming phase of piano playing.

* * *

An excited discussion ament church music has been going on here, arising out of some criticisms that were made last week at a meeting of Universalist ministers in this city. One of the reverend gentlemen spoke of the lack of harmony among members of church choirs, another in condemnation of inappropriate choir selections, and still another declared that "the average mixed church quartet is an invention of the devil."

As a consequence church choir singers are up in arms, by way of remonstrance against this slashing characterization. One of the guild, it is said, objected to the minister's charges on the ground of its inconsistency, "because the Universalist Church does not believe in the existence of the devil," which point seems to be well taken.

The minister who originated the trouble seeks justification in the statement that "the average mixed quartet is a musical failure, and, as an aid to worship, an abomination unto the Lord, since it usually has all of the airs and assumes all the prerogatives of the Sunday concert company, and adds to them the sin of not being able to sing well." Which is more true than complimentary.

Another pastor complains of the incongruous hymns that are often sung after the sermon, and instanced one occasion on which, after an eloquent discourse on "The Devil," the choir responded with verses set to the tune "Should Auld Acquaintance Be Forgo?" In further exemplification of this mistaken view of hymn propriety, yet another divine, after preaching an optimistic sermon, was horrified to hear the choir strike up "I'm a Pilgrim, I'm a Stranger; Earth Is a Desert Drear."

Choir singers have been interviewed, and, as was quite natural, the majority of them have pool-pooled the idea that they are in any way the product of the devil's inventiveness. In some instances the singers are inclined to be self-critical. One of them says that he has been a member of a choir for half a century, and has never seen any organization that can stir up more trouble than a church choir. Another has conceded that if the ministers mean that there is always discord among the members of the choir, they are right, and adds: "There is ever something the matter in a church choir. Some one is mad because he or she cannot have a solo which has been awarded to someone else. There is always jealousy and dissatisfaction existing, no need what happens."

All which is diverting rather than saddening and has very much the aspect of a tempest in a teapot. The object seems to be to abolish the mixed choir and to substitute for it congregational singing or a male quartet. The utterer of the phrase that has caused all the commotion has said: "A hundred churches in Boston would be in-

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initely better off with only an organ and a cornet and a competent director to stand before them and lead the congregational singing than they are to-day with their alleged choirs." An organ and a cornet! "Where be your sackbuts, and your harps and your psalteries, forsooth? Go to! There be heathen pagans abroad; men whose drowsy ears are plugged with mildew and know no difference twixt the pipe of cuckoo and of lark."

It looks as if there was a very epidemic of musical reform in Boston. We have just recovered from the attack of properly tuned barrel organs and other aids in street music, and now breaks out this fever for improving church choirs. The next thing we may expect is a move for uniformity of pitch in church bells, and then may come a severe penalty against whistling in the streets without the aid of a tuning fork to give the proper key.

And yet does not all this show that we are fully awake to the exacting responsibilities that weigh on us as the only genuine and reliable musical centre of the land?

To-morrow night the Ellis Opera Company will begin its three weeks' engagement at the Boston Theatre with "Faust." The other operas of the week are to be "Tannhäuser," Puccini's "La Bohème," "Tristan and Isolde," "I Pagliacci," "Cavalleria Rusticana" and "The Barber of Seville." Later we are to have the Nibelungen operas, and, as I hope, with cuts, and plenty of them. And I trust that I shall not be deemed to oblivious to the charms of carefully designed boredom if Isolde's arrival in the last act may be so timed as to abbreviate considerably the difficulty Tristan usually experiences in shouting himself to death. I have always felt and always shall feel that Wagner was crassly undramatic in piling on the agony inordinately here after interest in the story has culminated.

The Horatian "Semper ad eventum festinat" holds good even in the Wagnerian music drama, as does also Voltaire's "Le secret d'ennuyer est celui de tout dire." This with all possible contrition for the sorrow with which such hardened sinfulness will fill the soul of the rabid Wagnerite who perversely insists that he enjoys his Wagner without cuts.

B. E. WOOLF.

W. E. Bacheller.

W. E. Bacheller sang the tenor part in "The Messiah" given by the Holyoke Oratorio Society last Wednesday, and received a flattering ovation. He has many influential friends in Holyoke, who turned out en masse to give him welcome. He will be heard in the near future in several important concerts.

Victor Maurel's Recital.

By request of numerous patrons of the Philharmonic Society, the management, Messrs. Gottschalk & Alpuente, has decided to change the date of M. Victor Maurel's first song recital at Mendelssohn Hall, as it conflicts with one of the public rehearsals of the Society. The recital will therefore take place on January 30 at 3 o'clock in the afternoon instead of February 3, as previously announced.

The dates of M. Maurel's other song recitals will remain unchanged. The sale of seats began Monday, and judging from the number of tickets sold there will be a large gathering to hear this celebrated artist.

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Prof. Albert Zimmer.

A RECENT issue of THE MUSICAL COURIER contained the information that Prof. Albert Zimmer, of the Royal Conservatory of Liège, Belgium, has arrived in New York to take Ovide Musin's place in his violin school, during that master's absence in Europe, where he has taken up his duties as the head of the great Belgian school.

It will be remembered that M. Musin has a six months' leave of absence annually from his duties at the Royal Conservatory, and that he has chosen to open and conduct a violin school in New York, where the principles of the Belgian school of playing can be learned. In this enterprise he has had phenomenal success, and it reflects no little credit upon Prof. Zimmer that Ovide Musin chose him to teach in his place. A few facts concerning this newcomer to America may not be amiss:

Prof. Zimmer was born in Liège in 1874. His first teacher was Mrs. Franck, a relative of César Franck. After pursuing his studies with her for some time, he went to Rodolphe Massart, who was the first teacher of Ysaye, and with him he remained nine years. An amusing incident occurred to Prof. Zimmer when he was about eight years of age. César Thomson, the eminent instructor at Liège, at that time turned in the following report concerning his young pupil (after an examination), which in the rough translation reads as follows:

"He has made no progress whatever, and has very little capacity (disposition) for the violin. There are many defects; there is very little hope for him. I propose to place him in another class, and replace him by a more promising pupil."

This report amused the persistent young student so much that he copied it from the books, and carries it around with him to this day. He gained the gold medal in 1893, and also the first prize for quartet playing. Shortly afterward he went to Brussels and was in the original Ysaye orchestra. Ysaye thought so highly of the young man's ability that when he came to America for the second time, he selected Prof. Zimmer to teach in his place at Brussels, but owing to some interference, some tangle in the red tape, Ysaye's choice was set aside. For three years this ardent young student had his own quartet, and while he played much from the classic and modern schools, he gave full rein to his love for Mozart.

Last winter he took part in a musical concert with Saint-Saëns, where nothing but compositions from the pen of this celebrated French composer were played. He also spent two months in London as soloist with the Crystal Palace Orchestra, where he played, among other works, Mozart's A flat Concerto, "Albumleaf," by Wagner, and Sonata, E major, by Bach. The instrument upon which he plays is a Lorenzo Guadagnini; this, purchased in London, accompanied him here, and is the violin upon which he plays the most.

Professor Zimmer was for four years a pupil of Ysaye in Brussels. One cannot be too careful in differentiating the Belgian school from the French school of violin playing. The Belgian school has given us some of the most marvelous violinists of the world, and too it we cannot be too grateful. Ovide Musin is perpetuating the great school in America, and has chosen wisely in selecting the rare young professor, Albert Zimmer, to represent him during his absence. At present the following pupils are doing remarkable work at the Musin Conservatory:

Carl Klein, thirteen years of age, son of Bruno Oscar Klein, the composer; Richard Kay, eleven years of age, and the little genius now touring America, Jerome Helmont, fourteen years old. At last we have a satisfactory violin school in America, and we are only too glad to

know that pupils can at last receive proper instruction here from such eminently capable artists as Ovide Musin and his gifted assistant Prof. Albert Zimmer.

Third Plunket Greene Recital.

THE third song recital by Plunket Greene was given before the usual large and critical audience which fills Carnegie Chamber Music Hall whenever this popular singer appears.

His program consisted of the complete Schumann cycle, "Dichterliebe," in which the composer has furnished music setting for the verses of a morose poet—Heine. A set of British, Welsh, Irish, Scotch and Cornish melodies completed the afternoon's work. Mr. Greene gave to these his usual musicianly reading, and if one were inclined to quarrel with the interpretation of one or two of the Schumann songs it would be but a matter of opinion.

Mr. Greene is certainly original and forceful. The accompanist was Victor Harris. This was the program:

Dichterliebe (Heine).....Schumann
(The complete cycle of sixteen songs.)

She Is Far from the Land (Irish).....Arranged by Stanford
By the Waters of Babylon (Welsh).....Arranged by Somervell
The Happy Farmer (English).....Arranged by Somervell
Scots Wha Hae (Scotch).....Arranged by Somervell
Jess MacFarlane (Scotch).....Arranged by Broadwood
I Will Give You the Keys of Heaven (English),

Arranged by Broadwood
Where Be Going (Cornish).....Arranged by Somervell
The Donovans (Irish).....Arranged by Needham

Mr. Greene gave one extra recital on Saturday evening, January 21, at 8:30 o'clock.

Gustav L. Becker's Lecture-Musicales.

THE series of lecture-musicales given by Gustav L. Becker, at his home, No. 70 West Ninety-fifth street, was resumed after the holiday pause last Saturday morning. The third lecture of the series on "The Emotional Content of Music" was given, the subject being "Joy and Melancholy."

The lecturer, Mrs. Becker, has taken for the basis of the course the principles that music has the power of producing an emotion in the mind of the listener; that every musical composition should produce some emotion, whether simple or complex, well defined or indefinite, and that if a composition fail to arouse in any degree some emotion in the listener's mind, either the composition is not music or the fault is with the listener. Having realized that music has an emotional message, it became necessary to form the habit of settling with one's self as nearly as may be what that message is, as conveyed by each piece of music heard. The next step is the attempt to fix upon the causes in the music that have produced this impression, a process which must always leave much unassigned, but which tends to do away with much hysterical rhapsodizing over the effect of music. The lecture last Saturday dealt mainly with the devices used by composers to convey the impressions of joy or melancholy, showing that these were not arbitrary signs, but almost as natural as laughter or moans.

The lecture was illustrated point by point by Mr. Becker at the piano, and supplemented by an excellent program given by his pupils at one and two pianos. The assisting artist was Miss Sarah King Peck, the soprano, who aroused much enthusiasm by her artistic singing, especially of the "Joan of Arc" aria of Tchaikowsky, as well as by her charming presence. Miss Peck sang also "May Day," Denza; "Spring Song," Weil, and "Vainka's Song," the last as a recall. The utmost seating capacity, not only of both parlors, but of half the apartment, was utilized. The usual informal reception followed.

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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,
TORONTO, JANUARY 19, 1899.

THE OTTAWA CHORAL SOCIETY'S CONCERT.

ST. AUGUSTINE once said: "Singing moves the heart so that sincere and good feelings are awakened." A glance at Ottawa newspapers of January 13 proves that on the previous evening, when the Ottawa Choral Society gave "The Creation" and "Walpurgis Night," the hearts of representatives of the press in the Canadian capital were moved, and good feelings were not only awakened, but expressed.

The following paragraph appears in an editorial column:

Ottawa has again given evidence of what it can do in the matter of producing a chorus equal to the most difficult work. The performance last night was one of which the city, the members of the society and the conductor, Mr. Birch, may well be proud. The tone painting of Haydn's wonderful work was superbly reflected by the society.

This is what the Ottawa Citizen says about the event:

The Ottawa Choral Society gave its first concert of the season last night in the Russell Theatre before a crowded, fashionable, critical and pleased gathering. The first thing to please was the nicely edited book of the words; the second, the music, from as perfect a chorus and orchestra as it is possible to obtain in Canada. This is praise, for Canada is in the lead just now in a thing or two, and the Washington of the North is certainly doing its share as regards music.

The chorus work in "The Creation" was a sure and certain quantity. Good as was the volume of sound, it could not afford to lose anything of its powerful self in the lofty wings of the stage. A sound-board would work wonders.

Each chorus received the honor due to it, and after Haydn's sweet, pure streams of liquid melody, how invigorating to hear the more modern Mendelssohn in the dramatic chorus of "Guards and People" ("Walpurgis Night"), where trumpets and drums mingle their martial calls with the shouts of the people. This was sufficient compensation for rather a late exit.

The orchestra was a combination of professional and amateur talent the best in Montreal and Ottawa. What more need be said?

The soloists announced were: Mme. Eleanor Meredith, W. Theo. Van Vorst and Ericsson Bushnell, all of New York. Madame Meredith sang that ever lustrous gem, "With Verdure Clad," in a manner as fresh and beautiful as the music itself. Her part throughout the oratorio was, in its rendering, equal to the reputation of this well-known artist.

A word as to the conductor, J. Edgar Birch. He must be congratulated most cordially upon an achievement in the realms of art which must claim for him from all lovers of music unanimous applause.

The committee of management also have met their reward, and the Choral Society is now un fait accompli.

The Earl of Minto honored the concert with his distinguished presence. Unfortunately Her Excellency Lady Minto was unable to attend, owing to slight indisposition.

The committee of management very thoughtfully forwarded to Her Excellency the large bouquet of beautiful roses which they intended to present to her personally.

The Ottawa Free Press also gives a glowing account of the concert, and begins by saying:

It was an audience of the most brilliant sort that honored the Choral Society with its attendance at the Russell Theatre last night. * * * The house was crowded in all parts, and the seats of the ground floor held most of the representative people of the capital, so that the general prognostication of the success of the concert as a social function was amply verified.

But on the artistic basis the achievement of the society fairly outran all expectations. Mr. Birch may honestly congratulate himself on having earned a triumph. Lovers of music in Ottawa, to be honest, must give him credit for having provided for them one of the richest treats in their experience.

* * *

HAMILTON.

Concerning recent musical events in Hamilton a well-known critic writes:

"Central Presbyterian Church has engaged Mrs. Frank Mackelkan as contralto soloist, and as she is one of Canada's most artistic contralto singers she will gain additional laurels in her new position. Mrs. Palmer, the soprano soloist, has a fine voice; Ernest T. Martin, the tenor, is second to none in the Dominion, and George Alban, the basso, has a magnificent voice. These four soloists will form one of the best quartets to be found in Canada. With Prof. Aldono as choirmaster and organist, a large, well balanced chorus and grand organ, Central Church will certainly have excellent music.

"Ernest T. Martin is one of the coming singers of this continent. He has a true tenor voice of rare quality and purity of tone, and he possesses the rare faculty of losing himself in his music; hence he sings with genuine feeling and expression. At a recent service, when he sang 'The Lost Chord,' it certainly seemed as if Mr. Martin had found the 'lost chord' and embodied it in that solo. And later, when he sang 'The Star of Bethlehem,' so thoroughly did he lose himself in his music that the audience lost sight of singer and church, and found themselves following the 'Star of Bethlehem.' Seldom does one see such rapt attention, especially in a congregation of over 1,000 people. It is needless to say Mr. Martin is in constant

demand for high-class concerts in Canada and the United States. The secret of his great popularity lies as much in his pleasant, unaffected manner, entirely free from the slightest tinge of self-conceit, as in his marvelous power of song.

"George Alban has come out recently as a bass soloist and gives promise of being a decided success.

"The twenty-sixth concert of the Harris Orchestral Club was held on January 17. The performance was exceptionally good and reflected great credit on the leader, Dr. C. L. M. Harris. The soloist was Mrs. Birmingham (née Kraft), and her reappearance in Hamilton was hailed with delight. This vocalist has been studying in New York and also in London and Paris. She possesses a fine stage presence and her voice is of a pure, deep, limpid quality, while her singing is very artistic."

* * *

BRITISH COLUMBIA.

JANUARY 11, 1899.

It is with great pleasure that I notice how the spirit of legitimate criticism is creeping over Western Canada. During the earlier stages of musical development in British Columbia true criticism was more rarely met with than it is to-day, and only to the supremely good or the superlatively bad was accorded succinct adjectival distinction, most things being treated (as no doubt they frequently deserved to be), from the dead-level standpoint of mediocrity.

To-day, in the Victoria Colonist, "B Flat" deals with musical and dramatic matters in a thoroughly capable manner, and "Moderato's" excellent weekly comments in the Times on local professional and amateur events are much appreciated by the public. Shulap, on the staff of the Daily World in Vancouver, strikes an occasional note in favor of higher standards, and her own measuring gauge, as applied to the merits and demerits of musical and dramatic performances, is an equitable one. There appeared in a recent issue of the Vancouver Daily World an article on the use, scope and definition of a critic and criticism, signed "Dunedin." It was well written and admirable in all respects. The writer had fully grasped the rationale of his subject, and, in common parlance, "knew what he was talking about"; for this reason his words carried conviction with them, and his statements bore the stamp of reason and common sense.

Now it is the diffusion of this very spirit of legitimate criticism, the struggle for the maintenance of higher standards, the fearless denunciation of musical frauds, the fostering and encouragement of talent, study and artistic ambition, and the steady light of truth turned upon all matters appertaining to music, that is going to accomplish great things for art in British Columbia. Let a kindly spirit prevail, broad minded judgments be given, but, at the same time, let honesty rule all opinions, whether expressed privately or publicly. In this wise shall criticism be respected and art materially aided, performers encouraged and excellence receive its distinctive reward.

We are as yet a very young community, but with "Progress" for our motto, and "Perseverance" as our watchword, we are growing day by day in the knowledge that music holds for those who truly worship at her shrine, until at last art shall claim this exquisite, far western province for her own.

On December 30 and 31 the Dorothy Morton Opera Company gave "The Beggar Student" in Victoria and Vancouver, respectively. The performances were fairly good, but Miss Morton should not have cut so much of her vocal score; it was scarcely fair to the audience. Hubert Wilkie's splendid baritone voice was delightful in the solos of Symonovitch, and the finale of Act II left nothing to be desired. The tenor, Edward Webb, sang and acted well, as did also Miss Wright as Bronislava, but the weakness of the chorus work, and the omission of much by-play that custom has rendered part and

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parcel of every good performance of this opera, were serious blots on an otherwise mediocre presentation.

We had somehow expected better things of the Dorothy Morton Opera Company; the prima donna herself was so captivating and sang so sweetly when, a few years ago, she visited us in "The Fencing Master," and her more recent triumphs in "The Geisha," were subjects for congratulation in many cities. So does the old truth reassert itself—no one can afford to travel on a past reputation.

A pleasant and successful recital was held on January 6 in Victoria, when the pupils of Miss Lizzie Ross gave a well chosen program. Among the performers who deserve special commendation for their earnest work are Miss L. J. Bishop, Miss Irene Madigan, Miss N. Craft, Miss M. Cameron and several boys, to wit: T. Jamieson, F. Cameron, D. Ross and H. Morrison.

Next week I shall comment at length upon the new prospectus issued by the Vancouver Conservatory of Music and the Victoria Dramatic Society.

JULIAN DURHAM.

The following account of musical matters in the Canadian metropolis has voluntarily been sent to this department by a brilliant and well-known writer, who has the courage of his convictions; and since Montreal news is very welcome, the letter is inserted in its entirety.

MONTREAL.

Montreal is in need of a musical awakening; any prophet, who, secure in the conviction of a sacred mission, will preach a crusade of action, who will inaugurate an art evangelization in the city by the mountain will surely reap a rich reward in the next world if not in this.

For if ever a city richly deserved to reap the reward of its own apathy and inertia in matters musical, it is Montreal. It may be that nothing short of the compelling stress of actual deprivation can bear this into the hearts and pocketbooks of those who claim to be the patrons of local enterprises, but a dreary season would be easier to face than the dead blank unresponsiveness which has this year pretty effectively wet-blanketed every local attempt to elevate musical appreciation.

There are at present no particular indications of such retribution; the present year promises to be richer in content than any of its predecessors, and this brings up another important phase of the question. Montreal will liberally—sometimes lavishly—support any manager who offers an artist of metropolitan reputation. It is the undeniable lack of confidence in home material, for no other plausible interpretation can be put for this state of things, which is surely sapping the vitality of Montreal's musical colony. We are willing enough to go for the delicacies, but we hold aloof from the substantial nutriment of symphony and philharmonic concerts. This should mean dyspepsia and an ultimate bread and water diet.

To quote specific instances, and musical annals are full of them, there are the unappetizing statements of the Symphony Orchestra management. Last season Prof. J. J. Goulet revived the defunct organization, and offered six concerts. The programs have already been published in THE MUSICAL COURIER; the personnel composed some of the best instrumentalists in Montreal; the results were amply satisfactory. Five of the concerts showed a deficit, and it was only by resorting to that last and least desirable of refuges—a benefit concert—that the management could finish the season without showing an actual financial loss, such paltry details as time and effort wasted not being counted in.

Not a whit discouraged, Professor Goulet inaugurated

this season a series of twelve concerts on a more ambitious and pretentious scale. There was to be an overture from one of the great operas, a symphony, a new composition by some modern composer, a solo number and a final and more popular composition—surely, in theory at least, a program which should have satisfied the musical public.

It evidently has not. Five concerts have been given and the actual monetary loss has been in the neighborhood of \$500. Professor Goulet is bound by his contracts and promises to complete the series, and consequently faces the dilemma of adhering to his original intention at the sacrifice of his bank account, or of introducing Sousa marches and rag-time medleys and sacrificing his artistic reputation.

There are a half dozen other instances. Almost every musical organization in the city could, if it would, unfold a dark tale of deficits and unappreciated effort. The Haydn Trio, composed of the best piano accompanist, the best cellist and one of the good violinists of the city, started a series of recitals to exemplify the best trio compositions of the great masters. They expected little and received less. Their first and only concert netted less than \$20, and the organization decided it was a better policy to reproduce trios in the secluded circles of their private studios. The Handel and Haydn Society announced itself recently as on the verge of bankruptcy. The Philharmonic has made such drafts upon its guarantors that this year's "Messiah" was produced with two local soloists.

That is the dark side of the picture, and if its import can be read in any but a pessimistic frame of mind there are scores of Montreal musicians who will welcome the interpreter.

In treating those phases of the situation keyed in a less minor strain one is forced to touch upon that dangerous question of the value and expediency of attempting to leaven the musical loaf with the yeast of social patronage.

The two latest ventures have embarked upon the troubled sea of public presentation shielded and guarded by a long list of patrons and patronesses embracing all the titles and most of the honorable initials now assembled in Montreal. They cannot as yet be viewed as public property; they have not yet left the harbor of semi-exclusiveness, and the multitude must still go through certain formalities before being allowed to purchase admission to the inner circles.

Both managers have adopted practically the same plan. A long list of personages, carefully culled from the blue book, was compiled, and each unit was approached in the humility and reverence befitting a local Mæcenas and patron of the arts. It was carefully pointed out that only our very best people would be offered the privileges of the recitals, and that exceptionally good music would be furnished for their regalement. Both enterprises secured patrons, and both kept their promises.

Madame Nilca was first in the field with a plan of giving four sêances on the four great national schools of composition—the Italian, German, Russian and English—at each of which a short lecture on the characteristics of the various schools was to be practically exemplified by a singer trained in the traditions and methods of each nationality. Two have been given, and both have proved successful from both the artistic and the financial standpoint. In December, with Trebelli as the soloist, the gamut of Italian music was run from Porpora to Verdi. Last Tuesday was devoted to the German school, and Heinrich Meyn sang typical compositions from Handel to Wagner. On February 14 the Russian school is to be treated.

The second applicant for these socio-musical honors was Miss Abbott, daughter of the late Sir John Abbott,

one time Premier of Canada. Miss Abbott has associated with her Ernest du Domaine, a young violinist of brilliant promise, and her large and influential social connection made it particularly easy to secure the necessary number of patrons. By a strange coincidence the second Nilca sêance was convened for the same evening chosen by Miss Abbott for her first recital—last Tuesday. Dr. Hopkinson, of Baltimore was matched against Heinrich Meyn, and patronage was, in consequence, about evenly divided. Miss Abbott intends to confine herself solely to music, and expects to hold her recitals once a fortnight.

It is hardly necessary to point out that ventures of this class can hardly be classed with purely musical enterprises, no matter what grade of excellence they reach.

The concert announced at Her Majesty's Theatre for January 26 is already exciting considerable attention. Sembrich, Plançon, Salignac and Campanari are to sing. A provisional program, containing an abundance of popular numbers—"Les Deux Grenadiers" and "Les Rameaux" have been omitted—has been made public, but will probably be materially changed before the date of the concert. Several large parties from Ottawa and Quebec have written for seats, and it seems probable that the theatre, which has had a pretty hard row to hoe against the local syndicate house, will clear a tidy profit.

Sauer is to appear at a recital in Windsor Hall on the 13th of the month.

Rosenthal is also announced for some date in March.

Ericsson F. Bushnell appeared at a local school recital on Wednesday evening.

Miss Marie Hollinshead announces a benefit concert for the 16th of this month.

Probably the most important Canadian musical event of the week is the Sembrich concert, which takes place to-night in Massey Music Hall, Toronto. A full account of this concert will appear in these columns next week.

London, Halifax and Toronto news must be deferred until the forthcoming issue.

MAY HAMILTON.

Kaltenborn Quartet Dates.

Last Saturday evening the Kaltenborn Quartet gave the first of a series of four concerts at the Town and Country Club house, Elizabeth, N. J., before a large audience. The remaining three concerts will take place on the evenings of February 12, March 25 and April 15. In addition to the engagements already recorded, the following new ones have been made: Englewood, N. J., February 7; March 9, 16 and 23; Chambersburg, Pa., February 28; Williams-town, Mass., March 2; Yonkers, January 30, April 6, 13 and 20; also, a series of four in Newark and two in Princeton, dates of which are not yet decided.

"The Book of Job" at Carnegie Lyceum.

Ida Benfey, the well-known reader, will give a reading of "The Book of Job" at Carnegie Lyceum on Monday evening, January 23, at 8:30 o'clock. The version used will be that of King James.

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CHICAGO OFFICE MUSICAL COURIER.
224 Wabash Avenue, January 21, 1890.

NOVELTIES were not wanting this week, as several interesting works, interpreted by accomplished artists, have been heard. The musical element was strongest at the Godowsky-Spierung sonata concert, Wednesday evening, when the third and last of the series was given. The social element was strongest at the recital of Strauss songs, given by George Hamlin at University Hall, Thursday, while both musical and social, were well represented, when Teresa Carreño, "the lioness of the piano" (as the billboards describe her), was the soloist at the orchestral concert.

From a musical standpoint the performance in which most interest centred was that given by Godowsky and Spierung, as it was of incalculable value to the student. Both Mr. Godowsky and Mr. Spierung are artists of the most advanced and finished type, their ensemble work is in the highest form, and whatever they introduce to the public is without exception admirably selected. Intellectually these two artists are well fitted to co-operate.

In opening the program with Foote's Sonata in G minor a pleasing compliment was made to the American writer, but the contrast afforded in Brahms' great A minor sonata was too strong, and while the performance of the Foote sonata could not well have been improved upon, yet the gorgeousness of the Brahms work overshadowed that of the native composer to such a degree that it seemed a pity to have placed the two in such close juxtaposition.

Saint-Saëns' Sonata in D minor obtained a great reception; both Godowsky and Spierung were in splendid mood, playing with great virtuosity, although the work is not one of the best examples of the French master's art. It has one merit in particular, inasmuch as neither instrument dominates to any extent, the work allotted to both being pretty evenly distributed.

The sonata concerts of Mr. Godowsky and Mr. Spierung should be encouraged, and such a movement in the right direction cannot be too highly commended.

As a rule, the performances have been beyond criticism, and as an example of chamber music they cannot be surpassed. Patronage from the general public should not be lacking, if the present high standard is maintained.

George Hamlin labors with a love for art, and society turns out to hear his latest songs. He is undoubtedly a Chicago favorite, one cannot say "fad," as his popularity has extended over the span of time usually accorded to this species of folly. With a desire to give us the newest in real music, he repeated the recital of Strauss songs at University Hall on Thursday, when a big audience assembled to hear the Chicago tenor at his best. Such expressions of "How sweet!" "Isn't it lovely?" "That's just dear!" were heard among the various women assembled.

but that is not the calibre nor the type of audience which should assemble at a recital given by George Hamlin, whose work merits a more just appreciation than the baby talk of society amateurs. Musicians—cultured, capable musicians—are appealed to in a recital of this description, and now I would like to know why the musicians fail to go.

There may have been ten or a dozen prominent artists present, but the others—where were they? It seems impossible to create an artistic interest in this city, and the very people to whom the appeal is made are those who regard the entire affair with indifference. The rule here for so many years has been the free ticket system, so that when George Hamlin resolved to inaugurate the system of "pay or stay away" the musical profession resented any such "absurd introduction" and showed their appreciation of Mr. Hamlin's enterprise and energy by *not* paying.

Mr. Hamlin does not discriminate, however, when he bunches big artists and little professionals in one common group. There are certain great artists here, artists of reputation, whose opinion on such songs as these of Strauss are of immense value. I need not individualize the prominent artists of Chicago who are in many cases of international reputation, and if not known on both sides of the Atlantic, they are famous all over the American continent, and to these artists should be extended the courtesy of an invitation, not because of their willingness to buy tickets, but from the acknowledgment which one great artist deservedly gives another.

The concert was emphatically a success, the songs—upon second hearing—seem of even greater beauty, although of great technical difficulty, and on this account they will never be much known. Only a singer intent upon his art would devote the time to study so much that is intricate, and which is often without real reward, since effect is frequently unobtainable. How far the music of Strauss is written for the future and how much for the present is impossible of prediction, and how far is it music is also questionable. At times it is complete chaos, while again there are revealed beauties of which we have hitherto not even dreamed.

Mr. Hamlin has made the Strauss field so far entirely his own, and his supremacy in this class of work is unchallenged, his German diction is pronounced everywhere to be remarkable, while the intelligence and musical skill with which he sings all the music has evoked the most favorable comment. Richard Strauss is indebted to the American tenor in a large degree for his endeavors to make this much discussed composer understood.

The program was almost identical with that given by Mr. Hamlin at the beginning of the season, and he again had the co-operation of that accomplished cellist, Bruno

Steindel, and his clever wife, who repeated their artistic performance of the Strauss sonata for cello and piano. They were many times recalled. Mr. and Mrs. Steindel's ensemble playing is delightful; it is so truly musicianly that even music which is not remarkably interesting in itself is played with such skill and taste as to acquire a fictitious glamor.

The accompaniment to the Strauss songs bristles with difficulties, in great part the singer is dependent upon the aid furnished by the piano, and when Mr. Hamlin secured the valuable assistance of Mrs. Nellie Bangs Skelton he obtained a co-laborer who was in every respect worthy of his art.

Mrs. Skelton has materially contributed to the success of the Strauss songs, as the accompaniments require the skill of the trained pianist, allied to the intelligence and sympathy of the accompanist. In both ways Mrs. Skelton excels, and her playing of Strauss music has done much to advance even her reputation, which, as a musician, is among the foremost of Chicago.

To be precise, the program was announced exactly as follows:

- Op. 10—
Zueignung.
Nichts.
Die Nacht.
Die Georgine.
Allerseelen.
Op. 17—
Seitdem dein Aug' in meines schaute.
Ständchen.
Das Geheimnis.
Op. 6, Sonate in F dur (Cello and piano)—
Allegro Con Brio. Andante Ma Non Troppo. Finale. Allegro Vivo.
Mr. and Mrs. Bruno Steindel.
Op. 19—
Wie sollten wir geheim sie halten.
Breit ueber mein Haupt.
Schoen sind, doch kalt, die Himmelssterne.
Hoffen und wieder verzagen.
Mein Herz ist stumm, mein Herz ist kalt.
Op. 21—
All'mein Gedanken, mein Herz und mein Sinn.
Du meines Herzens Koenigin.
Ach Lieb, ich muss nun scheiden.
Ach weh mir unglueckhaftem Mann.
Op. 27, Caeclie.

The Auditorium held an immense audience at the eleventh concert of the Chicago Orchestra, when Theodore Thomas had arranged in my opinion the best program of the season, as it gave us three beautiful examples of Schumann—Overture, Scherzo and Finale (op. 52); MacDowell's Concerto in D minor, with Teresa Carreño pianist, and Dvorák's Fifth Symphony, which is always a favorite number. The Schumann work could not have been improved upon. As given by the orchestra it bore every impress not only of its great master but also of the foremost American interpreter.

Madame Carreño surely finds no more responsive audience than that to which she plays in Chicago. Whatever may be urged in regard to the coldness of the Auditorium audiences in general, to Teresa Carreño is shown only the appreciative and enthusiastic recognition due an artist of her consummate attainments. There is something to be said for her personality, which not only sways and dominates her music, but which is undoubtedly a factor in making her audience so thoroughly hers to command. In selecting MacDowell's Concerto she paid a graceful tribute not only to the American composer and musician but also to the American public, to whom she has for many years been so deeply attached.

Carreño is always Carreño, superb in her climaxes, imitable in her delicate little phrases, excelling in every phase, mistress of her art. What matters a wrong note here or there. Fierce, passionate music she gives us, and then in the next moment we are enchanted with the soft melancholy of a fanciful mood. Teresa Carreño is a study. Talent, genius—call it what one will it is inseparable.

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able from her personality. Her music is part of the woman. She invites criticism, yet at once she disarms it.

In MacDowell's composition *Madame Carreño* had a work well suited to her virtuosity, and she gained many recalls at the conclusion. For an encore she played Chopin's *Etude in G minor*, and being again recalled gave her own valse, with which we became familiar two years ago.

The orchestral work in the Dvorák Symphony was led with that admirable skill and finesse which has distinguished Thomas and all his work this season. Whether the improved condition of the orchestra's resources has been in some wise responsible for the vim with which the majority of the programs have been given, or whether the greater public interest taken in the organization is responsible, certain it is that the members of the orchestra and their leader are this season in greater unison than ever before. In the make-up of the programs, while they have invariably reached the standard which Mr. Thomas has himself set, they have not been sufficiently interesting to the general public, which is gradually awakening to the fact that in the Chicago Orchestra is possessed a power even among the greatest institutions of the country.

The management does wisely in being more liberal in providing soloists. It has been proved that "soloist days" have invariably drawn large houses, and in several instances the attendance has been remarkable. The second half of the season is continuing most auspiciously, and the impetus given leads one to believe that at last music is becoming a factor in the general pursuits of the Chicago public.

MUSIC NOTES FROM QUINCY.

The first of the subscription musicales given by Messrs. Spry and Schulze, last Saturday evening, proved a very delightful affair. Miss Lou Caldwell, the soprano, from Chicago, who assisted, charmed her hearers.

Tuesday evening James Watson, organist of St. James' Episcopal Church, Chicago, drew a large audience to the Congregational Church. The Misses Caldwell assisted, as well as Mrs. Ed. Wells and Mr. Schulze, violinists, and a large chorus, under the able direction of Walter Spry. Quincy musical people pronounced these two events the finest yet given in Quincy.

Under the direction of Bicknell Young, an artist pupils' recital was given by H. Burgess-Jones, at Kimball Hall on Tuesday evening, January 17. Mr. Jones sang two songs by Schubert, an air by Handel, and a variety of other songs by MacDowell, Nevin, Protheroe and Kellie, exhibiting remarkable versatility. The Handel air was given with excellent tone and in rapid tempo, with perfection in their enunciation of the runs and long sustained passages. The "Linden Tree," by Schubert and "Lead, Kindly Light," by Protheroe, were beautifully sung with variety and wealth of tone and expression. Mr. Jones has an excellent voice of fine timbre, sonorous

without being noisy. This young singer is another shining example of Mr. Young's teaching.

A most enjoyable entertainment was given at Handel Hall, Saturday afternoon, by Miss Elizabeth De Witt Kennedy and Albert Janpolski, both of the American Conservatory. Miss Kennedy is a reader of decided originality, and her unique program, illustrating the various phases of childhood, was delightfully interpreted. Mr. Janpolski, who is much in demand at the higher class of musicales in this city, sang several choice selections in finished style, receiving much applause and several recalls. Among them were two Russian songs of decided originality and charm, which he gave in the original.

Mrs. Katherine Bloodgood is announced to sing at the next fortnightly of the Union League Club, February 2, under the direction of Mrs. Geo. B. Carpenter.

Miss Marian Carpenter will give a joint recital with Mrs. Katherine Bloodgood before the Amateur Musical Club, of Bloomington, Ill., on February 6.

Mrs. George Benedict Carpenter is busily booking dates for her artists for the spring concerts and also for festival work. Engagements are constant in the city for private musicales, clubs, &c., Mrs. Carpenter having lately made numerous dates for many artists, among them Mrs. Christine Nielson Dreier, Frank King Clark, Miss Marian Carpenter, Whitney Mockridge, Bruno Steindel, Miss DeSelle, Mrs. Harry L. Williams and Miss Louise Roman. These, being private city engagements, will not permit of definite announcement. A letter recently received from the director of an association where Mrs. Genevieve Clark Wilson has sung lately, reads as follows: "Dear Mrs. Carpenter—I must thank you for sending me such a glorious artist and agreeable woman. We are all charmed with her and her fine voice."

Such praise as this is quite merited by this artist, who is destined to become one of the greatest in the country. Mrs. Carpenter is contemplating the management of several very large musical affairs which have been offered to her for the spring. Plunket Greene appears in a recital under her management January 31.

FLORENCE FRENCH.

Miss Georgine Schumann.

Miss Georgine Schumann's monthly musicale took place last Thursday at her studio, No. 330 West 141st street and Edgecombe avenue. Miss Schumann played, among others, Scherzo, by Mendelssohn, and "Serenade Americaine," by Bruno Oscar Klein. Miss R. Campbell artistically "Blinkt der Frau," by Rubinstein, and "Where Did You Come From, Baby Dear?" by Neidlinger. Miss E. A. Fletcher gave a talk on her new method to teach music to young children.

St. Louis.

ST. LOUIS, Mo., January 13, 1899.

ST. LOUIS may not have a Carnegie or a Studebaker, but in spite of this fact we are soon to have that which the musical life of this community most needs—an adequate music hall and studio building. Having endured as long as possible the barn-like accommodations of the old Exposition Music Hall, the Choral Symphony Society looked in vain for an adequate place in which to give its concerts, and finally decided upon the High School auditorium, which has failed utterly to meet the demands of the society. During holiday week a fine opportunity was presented to judge of the existing conditions, the Philharmonic Society and the Choral Symphony both giving "The Messiah" in the old Music Hall and the High School auditorium respectively. The one is entirely too large, not having good acoustics; the other too small and stuffy. The complaints of the public have finally aroused an appreciation of the conditions, and we are promised something very good.

Albert Swasey, the architect, after consulting the officers of the various musical organizations which intend to make the new building their home, has perfected plans somewhat as follows:

The building will front on Grand avenue, and will be six stories above the sidewalk. It will contain space for four stores, a recital hall large enough to accommodate 400 people, and a café, all on the ground floor; besides an imposing entrance to the concert hall, which will occupy the entire rear of the lot. The large concert hall will have a seating capacity of 2,200, a stage large enough to accommodate a chorus of 200 and an orchestra of fifty, also a pipe organ for concert purposes. A row of boxes that will seat about 200 will extend entirely around the parquet; the floor will be dished. The auditorium will be magnificently decorated in white and gold and upholstered in maroon plush. The recital hall will be in the front portion of the building, and will be provided with a stage, waiting rooms, &c., and will be separated by a rolling partition from club rooms in the rear, which can be turned into seating space by raising the partition. One floor of the office portion will be devoted to studios for music teachers, and the floors below and above and the partitions will be made sound proof. Already a number of the leading teachers of the city have selected suites of rooms for studios. Organ builders are competing for the chance to put in a concert pipe organ. The ground will be broken very soon and the building completed and ready for occupancy by October 1 next.

Another movement that will give a spirited impetus to musical growth here is the establishment of the St. Louis Musical Bureau, which has been suggested by Homer

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Moore. Its object is to advertise St. Louis as a musical centre, that it may come to be looked to for talent for musical performances. This city being the natural centre of a large section of the United States, it must be impressed upon the people of this vast region that we have here the facilities for giving their talented youth a thorough musical education and of introducing them to the public under favorable circumstances; also that there are resident musicians here who will rank with the best in this country. A number of the most prominent of the city's musicians have given the movement their approval and will heartily co-operate in making it a success.

The fifth concert of the Choral Symphony Society occurred in High School Hall last Thursday evening, Alfred Ernst conductor, and Miss Olive Mead, violinist, of Boston, soloist. The program was as follows:

Eine Faust Overture.....Wagner
Violin Concerto, A minor.....Vieuxtemps
Miss Mead.
Andante from quartet, op. 11, for strings.....Tchaikowsky
Violin solos—
Adagio.....Spohr
Mazurka.....Garzycki
Miss Mead.
Les Preludes.....Liszt

Owing to the inclement weather only a small audience was present but what it lacked in numbers it made up in enthusiasm. The work of the orchestra was up to its usual high standard of excellence, but special mention should be made of the beautiful work of the strings in the Tchaikowsky quartet, which was played with the addition of one contrabass, the part for this instrument having been written by Mr. Ernst. Miss Mead won an ovation in the concerto, and after a number of recalls played as an encore a very difficult arrangement by Saint Lubin, of the famous sextet from Donizetti's "Lucia di Lammermoor," in which she displayed a marvelous technic. The adagio and mazurka were accompanied at the piano by Mr. Ernst. As an encore to these she gave "The Bee," by Schubert. The concert was repeated at a matinee on Friday afternoon.

The Bostonians are singing Victor Herbert's tuneful opera, the "Serenade," here this week. They are drawing big houses despite the powerful counter attractions. They sing with their old time brilliancy, and not a voice seems not to have lost any of its freshness. A number of new faces are noticed in the cast this year. Miss Helen Bertram is making a great success in the part of Yvonne. William Lavin's sweet tenor voice pleases immensely, but he has been laboring this week with a cold, and he has not his accustomed power.

Mrs. Ruth Thayer Burnham, contralto, assisted by W. H. Porteous, baritone, and F. J. Benedict, organist, gave a recital at the Pilgrim Congregational Church last Friday evening. The audience was large, and the soloists were many times recalled.

August Halter, organist at the Lindell Avenue Methodist Church gave a recital last Tuesday evening at Lafayette, Ind.

The Symphony String Quartet, assisted by Miss Hattie Ely, soprano, gave the second performance in the Belleville (Ill.) concert series last Thursday evening, before a large and appreciative audience.

Charles Galloway, who has been abroad for some time studying the organ with Guilman, has returned and accepted the position of organist and choir director at St. Peter's Episcopal Church.

Alfred G. Robyn, organist, has resigned his position at Temple Israel, where he has been for several years, to take one more lucrative at the Church of the Holy Communion.

Carl Busch, composer, of Kansas City, has dedicated a new male chorus to the St. Louis Apollo Club, which will be rendered the first time by it for their next concert. It is called "King Olaf's Horn," and Mr. Robyn, the director, says it is a great composition. Emil Sauer will be the soloist at this concert, which will take place January 31.

Rosenthal will appear at the Fourteenth Street Theatre in recital Monday evening, January 30, and Wednesday matinee, February 1.

Friday evening Ernest R. Kroeger gave his second piano lecture-recital in the Young Men's Christian Association Hall, assisted by I. L. Schoen, violinist. His program consisted of the sonata in B minor, by Franz Liszt; preludes, op. 28, by Frederick Chopin, and a sonata for violin and piano in F sharp minor, his own composition. The Liszt sonata proved quite interesting to the audience. The sonata for violin and piano was the most interesting number of the program. It consists of three movements, an allegro energico, an andante and finale. The first was decidedly the best, and in it both performers distinguished themselves by their artistic work. The last two movements are less interesting. For a number of years Mr. Kroeger has given recitals of this nature, and during this period has presented to the St. Louis public over three hundred different compositions, all of a high character and of great educational value in the development of a taste for and appreciation of good music in this city.

ST. LOUIS, Mo., January 20, 1890.

One of the most artistic affairs of the season so far was the fourth concert given by the members of the Union Musical Club last Saturday afternoon in Memorial Hall. The day was beautiful and the hall was packed by an enthusiastic audience.

The program consisted entirely of vocal selections, and began with a trio for ladies' voices, entitled "Daffodils," by King Hall, rendered by Miss Kalkmann, Mrs. Buckner and Mrs. Bonsack. It was followed by a group of three songs, by Hawley, Chaminade and Holmes, sung in an artistic manner by Mrs. Ewell E. Buckner. Mililotti's duet, "La Notte," was sung by Miss Kalkmann and Mrs. Bonsack, receiving great applause. Miss Adelaide Kalkmann followed with a groupe of songs by Delibes, Nevin, Schubert and Marchesi. Although not displaying a great amount of temperament, she rendered them in such a manner as to receive the most generous approval of the audience. Mrs. Wm. Bonsack artistically interpreted three songs: "Mignon," by Liszt; "In the Chimney Corner," by Cowan, and "Good Bye," by Tosti. The last group was rendered by Miss Mary Norris Berry, and consisted of "Winter Song," by Von Koss; "There, Little Girl, Don't Cry," by Campeon; "Prayer," "Love Song," Grieg, and "Elizabeth's Prayer," from "Tannhauser," by Wagner. Her full, rich soprano voice, with her great endowment of musical temperament, were best shown in the

first three. The program closed with two Schubert duets, sung by Miss Kalkmann, Mrs. Buckner and Mrs. Bonsack.

The next recital of the Union Musical Club will be given to-morrow night, at which Willy Burmester will be the soloist, with Alfred G. Robyn at the piano.

The St. Louis Quintet Club gave the first of their series of concerts for this season last Tuesday night in Memorial Hall. The personnel of the club is as follows: George Heerich, first violin; A. Waechter, second violin; L. Kielsmeier, viola; Carl Froehlich, 'cello; and Charles Kunkel, piano. The first number on the program by the club was the Quartet, op. 96, Dvorak consisting of four movements, and the second number by the club was the Quintet, op. 44, by Schumann, which was rendered here once before this season by the Spiering Quartet. In the latter was done the best work of the evening. Otto Hein, tenor, contributed several Schubert and Schumann songs. Charles Kunkel played the "Hungarian Fantaisie," by Liszt, with great technical skill and force, especially in the chord playing.

Last Tuesday evening, at Pilgrim Church, Frank J. Benedict gave the third in his series of organ recitals. The program consisted of the Sonata in G minor (No. 2), by Merkel, in three movements, and other compositions by Guilman, Chopin, Charles A. Finlay (of St. Louis), Rossini and Wagner, nearly all of which were arranged for the organ by Mr. Benedict. The auditorium of the church was entirely filled by a very appreciative audience. The "Swing Song," by Mr. Finlay, seemed to be the most popular and had to be repeated. The whole program was up to the high standard of excellence characteristic of all of Mr. Benedict's work.

Alexander Henneman has this season inaugurated a series of Sunday afternoon musicals in the recital hall of his studio building. The fifth in this series took place last Sunday, at which a very choice program was rendered. The first number was the Sonata for violin and piano in G minor by Grieg, played by Messrs. Charles Kaub and Ottmar Moll.

Mr. Kaub contributed two solos for violin, Nocturne, by Field, and Mazurka, by Wieniawski. Mr. Moll played two piano solos, "Giurlandes," by Godard, and the Liszt Rhapsodie No. 8. Miss Ida Harder and Mr. Henneman also sang some Schubert songs. The audience was further entertained by an exhibition of "absolute pitch" in the hearing of a child scarcely eight years old, who was able, with her back turned, without fail to detect and name various pitches, whether played in succession or in chords. Mr. Henneman then gave a short talk on the structure of the ear and the faculty of detecting different tone pitches. Altogether the afternoon was very pleasantly and profitably spent.

After a week of "The Serenade" the Bostonians have been entertaining us with "Robin Hood," which, after all, seems to wear the best of any comic opera of modern times, and is even a better drawing card than "The Serenade." Miss Bertram is doing very much better work as Maid Marian than she did last week. The role seems to suit her voice very much better. Jessie Bartlett Davis never fails to get several encores with "O, Promise Me," as also does William McDonald with "Brown October Ale."

MILTON B. GRIFFITH.

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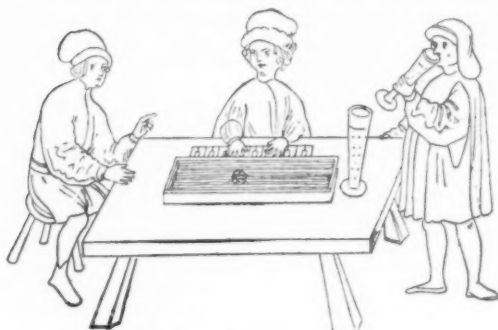
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"The Clavier and Its Masters."

"THE piano is in this nineteenth century a factor of civilization," cries Dr. Oscar Bie; "it is the centre of the domestic evening as well as of the public life of concert. The piano is the musical teacher of all mankind; it has reached in technic the highest grade of perfection, it has become great with the development of modern music, its has formed modern musical taste, its literature is the history of music." Evidently Dr. Bie does not lack enthusiasm, for the subject of his book, "The Clavier and Its Masters," and his enthusiasm have led him to prepare a very interesting work, replete with portraits and illustrations, covering the whole history of the instrument during its greatest development.

The clavier, Dr. Bie writes, first began to play its part



NO. 1.—THE CLAVICHORD, 1440.

in the times of Queen Elizabeth of England, at the period when the monodic principle of folksong had successfully earned a place alongside of the contrapuntal system of the Netherlands. The clavier opened a new path for the folksong and the folk-dance, the melodic principle so long obscured by counterpoint. The organ was the instrument for contrapuntal play, the lute the instrument for accompanying the song of the home, and neither satisfied the wants of a people casting off the yoke of feudalism and ecclesiasticism. The heavy ecclesiasticism of the organ and light wordliness of the lute must combine to effect a guidance of the voice easier than that of the choir, and yet embrace the whole scale. Hence the clavier, hence the position it held in the musical war of liberation in the sixteenth century. At the same epoch the orchestra arose; the orchestra which blends separate instruments into unity, and the separate instrument which can represent such a unity, are phenomena of the same social movement. In Italy and France instrumental music quickly bloomed; in England the clavier first burst into flower. But even in the fourteenth century an instrument was known as the Eschiquier d'Angleterre, or English checkerboard, from its black and white keys, and was described as an "organ-like stringed instrument." The instrument, however, on which the Virgin Queen played, and about which she made several jokes which Bacon has preserved in his "Jests," is best known as a spinet, so named from a famous manufacturer, Giovanni Spinetto, of Venice, who no doubt advertised largely in the musical papers of 1503, till his instruments were talked of as we talk of a Steinway or a Blüthner.

Cut No. 1, from the Weimar "Wonderbook," omits



NO. 2.—SPINET, 1440.

some important facts. It gives the keyboard and the strings, but omits the jacks. It is doubtless a sketch from life (witness the seidl awaiting the executant, and the one drained by a thirsty listener). It is a scene from Auerbach's cellar.

The next cut (No. 2) is also clearly a scene from life, in the same beer-abounding haunts of German musicians. It represents the schöne Kellner in presenting the performer with a stein.

The strings in the spinet were set in motion by "jacks," upright pieces of wood, with a piece of leather or quill inserted, which twanged the wire as it rose up when the key was pressed down. Hence the Elizabethan joke that when

jacks went up, heads went down, the jack being Sir Walter Raleigh and the head being that of Essex.

The successor of the spinet was the harpsichord, called often clavicembolo or gravicembolo, where the strings



NO. 3.—ITALIAN CONCERT IN THE DAYS OF SCARLATTI.

were made to vibrate by a tangent. The one represented in cut No. 3 has two manuals, and the performer at the keyboard is Scarlatti.

The next illustration (No. 4) is of the Louis XIV. period, and is as "headstrong as an allegory on the banks of the Nile." Observe the true musician climbing up the scale of counterpoint till he reaches the angelic choirs. Below some men are catching notes and flinging them into the smelting furnace. Others are hammering away at the tritonus, the false fifth and the ninth. Wicked men are shooting arrows of criticism at the composer, who is writing in a full bottomed wig under the protection of the imperial eagle borne on the shield of Minerva.

These old world instruments we know no more; the piano or hammerclavier has superseded them. Yet for the older style Bach, Scarlatti and other great men wrote. But, as Dr. Bie remarks, it is only on the modern piano that Bach attains his real value. Take the theme of his



NO. 4.

C sharp minor Prelude in the first volume of the "Well Tempered Clavier"; how thin it would be on the harpsichord, how stiff on the spinet! The piece longed for an instrument that would make the mechanical force of the harpsichord a personal force, that could interpret what was sleeping in Bach's bosom. The instruments of the day were inadequate. But because Bach was, the piano arose to render all the nuances of his soul-music.

Dr. Bie has a very interesting chapter on Beethoven, and another on the technicians, such as Clementi, Hummel, Czerny, Kalkbrenner, &c., and another on the romantics—Schubert, Schumann, Mendelssohn and Chopin—which is illustrated by a cut representing a group of pianists of the young Parisian school. The standing figures are J. Rosenhain, Döhler, Chopin, Dreyschoeck, Thal-



ROSENHAIN, DÖHLER, CHOPIN, DREYSCHÖCK, THALBERG, ED. WOLFF, HENSELT, LISZT.

berg; the sitting ones are Ed. Wolff, Henselt, Liszt—all as they looked in the romantic days of Rose Pompon, the Wandering Jew and Consuelo. The Liszt in this picture is the Liszt of the early days, when he was the

god of an unholy cult of musical Mænads (to quote Dr. Satter), before the Countess d'Agoult and the Princess Wittgenstein drove him into the ecclesiastical state, a very different Liszt from the dead Liszt of 1886.

But, as we have said, it is not for the masters of the piano, but for the piano itself that our enthusiastic sympathy is demanded. "We are no longer in the days of laying foundation stones at Bayreuth; we no longer quiver with emotion when Wagner and Liszt, weeping, embrace each other; we no longer hear Nietzsche talking of something in the air, something unattainable, something ineffable. No, modern music has left the glare of the foot-lights and retired to the concert room, with its less crowded but proud ranks of votaries. A symphonic poem by Richard Strauss—hear this, O Otto!—"is a tender,



LISZT ON HIS DEATHBED.

delicate being; in it are elves which some people cannot see. Since the blare of the Bayreuth trumpets has died away music has become more *intime*. And now beyond the concert hall is the holy of holies, the home of chamber music. It is the old tale, the old swing of the pendulum. From the instrument to the orchestra, from the Beethoven orchestra to the Wagner music drama, and then we oscillate back from the music drama to absolute music, from the theatre to the concert room, from audiences of thousands to audiences of hundreds, and still further, from the concert room to the home, from audiences of hundreds to audiences of tens. There in the twilight hours, by the domestic hearth, the piano enables us to give concerts where we know every listener for whom we play. Sweet harp tones, chains of roses, titanic forces, rush from the keys, and the soul, entranced, lies on the performer's finger tips. In the foreign atmosphere of quartets of strings or woodwind the poor piano is miserable. Not till the sound of the violin and the English horn has died away, not till we hear the strings alone touched by electric hands, does the soul of the piano rise on high. Oh! to feel the whole material of music in your ten fingers, to feel in your nerves the nuances, the singing, the



CARL TAUSIG.

dancing, the whispers and the cries of all music! I love the piano, first, last and all the time, for it is true, loyal, genuine and alone."

After this who will not buy a piano?

Charity and Opera.

The directors of the Purim Association have arranged for a grand operatic performance of "Les Huguenots," to be given on Tuesday evening, February 7, at the Metropolitan Opera House, under the direction of Maurice Grau, who receives \$7,000 for his forces and the rent of the house. The proceeds, after deducting this sum, will be devoted to the United Hebrew Charities and the Mount Sinai Training School. The sale of boxes will be held this evening at 8:30, at the Temple Emanu-El, entrance on Forty-third street. Seats can be procured at the box office, Metropolitan Opera House, on and after Wednesday, the 25th inst.

Boston Music Notes.

BOSTON, January 21, 1899

MME. BLANCHE MARCHESI has been the recipient of many social attentions during her stay in Boston. The Playgoers' Club gave a reception on Tuesday afternoon from 4 to 6 o'clock, which was largely attended by leading musicians as well as by a large number of society people. The rooms were handsomely decorated for the occasion. Those who assisted Henry Haynie, president of the club, in receiving were Mr. Nowell, Mrs. W. A. Alline, Mrs. W. H. Pridce, Mrs. H. M. Jernegan, Mrs. T. O. Rogers and W. H. Alline. Mrs. William O. Francis presided over the tea table, assisted by Miss Marie W. Laughton, and Mrs. O. W. Laine was in charge of the punch table.

Steinert Hall was well filled by a fashionable audience on Wednesday evening at Madame Marchesi's first concert, and she was the recipient of a large number of beautiful bouquets. The concert on Saturday afternoon will undoubtedly be an equal success, as every seat was sold early in the week.

A reception to Mme. Marchesi, for which a very large number of invitations were issued to the musical world, as well as to the social world, was given in the Hotel Vendome on Friday afternoon. The attendance was large. A number of dinners have also been given by former pupils of Mme. Marchesi in her honor, and her time has been rather fully occupied. There are quite a number of her pupils residing in and about this city, and they have all been intent upon making her stay here an agreeable one.

The Virgil Clavier School gave a concert at Association Hall on Tuesday evening, when the Cambridge Art Circle were the guests of H. S. Wilder, director of that school. Miss Adeline W. Raymond and Charles A. Ridgway played a program that showed the high class of work done by these young artists. Miss Florence Easton, of London, who was announced to appear, was ill. A. K. Virgil was sufficiently recovered from his recent indisposition to be present and spoke on "The Difficulties of Piano Playing and How to Overcome Them." Mr. Virgil is giving a course of twelve class lessons on piano technique at the Virgil Clavier School, similar to those given by him so successfully in London and Berlin.

Two of Mrs. L. P. Morrill's pupils, Miss Grace Burnap and Mr. Taylor, will give a recital in Steinert Hall early in March. Mr. Taylor has just made a distinct success before a large audience in Newton, where he sang "If with All Your Hearts" and the recitative preceding it. Those present say that he "sang with wonderful power and feeling. At the close of the evening a prominent musical professor in one of the large universities told Mr. Taylor that his voice and general style were exceptional and his interpretation above criticism, being perfectly true to the intention of the composer as interpreted by the best authorities."

George A. Burdett lectured January 14 before the MacDowell Club on "The Development of the Opera."

A "grand jubilee concert" will be given at the Bristol (R. I.) Opera House by the Bristol Choral Society, under the direction of Jules Jordan. This society numbers 100 voices. Mr. Bassett, of Providence, will play two numbers at this concert.

The one hundred and sixty-first concert of the Apollo Club took place on Wednesday evening. Ivan Morawski was one of the soloists in the Cantata "Damon and Pythias."

William A. Howland sang at the concert of the Hartford Choral Union when "The Messiah" was presented. A local paper said: "Nothing could be finer than his aria 'The Kings Rise Up,' with the recitative 'Why Do the Nations so Furiously Rage?'"

Miss Bernardine Parker's song recital in Faelten Hall

Wednesday evening was a decided success in every way. Miss Parker, who is a pupil of Mrs. Etta Edwards, possesses a very pleasing and well cultivated voice. She sang in a graceful and artistic manner and was heartily applauded. A large and fashionable audience was present.

Clarence Eddy will give an organ recital in this city on the evening of the 27th.

Heinrich Schuecker, harpist of the Boston Symphony Orchestra, will assist at Mrs. Waldo Richards' reading in Steinert Hall on the 31st. The reading is under the auspices of the Boston Association of Smith College Alumnae.

The singers of Newton Centre, George A. Burdett, conductor, gave the first concert of their fourth season on January 12, assisted by Mrs. Caroline T. Shepard. The work of this club is attracting more than local attention, for Mr. Burdett has brought it to a high degree of excellence.

Mr. James W. Hill, of Haverhill, who is so well known in musical circles for his devotion to his profession and his liberal minded course in all that regards that profession, has made the following offer to the city authorities:

To the Editor of the Gazette:

DEAR SIR—While not agreeing with your editorial of January 5, it had a good suggestion in regard to municipal concerts. As it has been a subject of considerable thought with me I now make this offer:

I will give, free of expense to the city, provided I may have the use of the City Hall without charge for four evenings, six concerts of good but popular music, giving a wider range of music than those given by the city of Boston, as follows:

- One organ recital, with soloist.
- One string quartet concert.
- One piano, violin and song recital.
- One concert by small orchestra.
- One ballad concert.
- One band concert with soloists.

To be given alternate Wednesdays. Tickets to be distributed three days before each concert. Yours very truly,

JAMES W. HILL.

Program of organ recital by Charles Phillips Scott, at Meeting House Hill Church, on January 1, 1899:

- Second Sonata, op. 65.....Mendelssohn
- March of the Magi.....Dubois
- Two Choral Preludes.....Bach
- Canzonetta, op. 113, No. 3.....Bossi
- Pastoral Sonata, op. 88.....Rheinberger

Miss Minnie Little held the second of her pupils' musicales last Saturday, and will give the third in the series on Saturday, February 4. Miss Little is a very successful teacher.

At the annual meeting of the Orpheus Musical Society, held at 552 Massachusetts avenue, Tuesday, January 10, the following officers were elected: President, Leopold Schlegelmilch; first vice-president, James F. Sweeney; second vice-president, Ottomar Wallburg; third vice-president, Henry W. Daniell; corresponding secretary, Conrad J. Rueter; recording secretary, C. F. W. Ellinger; treasurer, Werner Kehrhaun; librarian, Oswald Fiedler; assistant librarian, William Bramm; trustee, Max Cramer.

On Thursday evening, January 26, the Cecilia will give the following program:

- Autumn.....Grieg
- Hymn to the Virgin.....Verdi
- At Night.....Saint-Saens
- Wynken, Blynken and Nod.....Nevin
- Fortune Teller's Song.....Fanning
- Love Plumes His Wings.....Miss Lang
- Salamaleikune.....Cornelius

Miss Rock, pianist.

Selections from Gounod's "Redemption" were given at the First Baptist Church, on Commonwealth avenue, on Sunday evening. The principal solo parts were rendered by Miss Helen Wright, Mrs. Jennie Patrick Walker, Miss Gertrude Edmonds, Frederick Smith and Arthur Beresford, under the direction of Norman McLeod, the organist of the church.

Pupils of the Faelten Pianoforte School gave a recital

at the Melrose Club on the evening of January 17. A large audience, including many prominent and influential people of Melrose, was present, and gave the young artists a most cordial reception. Seventeen pupils of the school, ranging in age from six to twelve years, gave a very successful recital in Faelten Hall on the 19th inst.

The first rehearsal of the festival chorus of the Worcester Music Association was held on January 16, when work was begun on "The Creation" and the "Damnation of Faust." "The Creation" will be the oratorio of the opening evening, in accordance with custom and with reference to the centennial year of the oratorio, its first public performance having been March 19, 1799. It is also announced that "The Lily Nymph" will be given again, and it is believed that the chorus will do much to retrieve the failure of last year. There will be an artists' night, with probably "Lohengrin" as the work to be selected from. There was a large attendance of the chorus, and everything points to a successful festival next September.

NEW ENGLAND NEWS.

The Somerset Choral Society, of Skowhegan, Me., will meet to rehearse for a concert which will take place at a later date and be for the benefit of the chorus. William R. Chapman promises to meet the society February 9, and the concert will be under his management.

The Fair Haven (Conn.) Choral Society, which presented the cantata "The Gypsies" in December, has been rehearsing the opera "Said Pasha."

David Roberts, organist of the First Baptist Church of Pittsfield, has engaged Fred T. Francis, baritone, and James Morley Chambers, of this city, as assistant organist, for the Easter services.

The third annual musical festival will be held at Randolph, Vt., January 23-26 inclusive. The artists are among the best in New England: Sopranos, Miss S. Marcia Craft, Boston; Miss Caroline Haufler, Randolph; Miss M. Blanche Sparhawk, Randolph; tenor, J. C. Bartlett, Boston; basso, U. S. Kerr, Boston; pianist, Miss M. Josephine Page, Laconia, N. H.; flutist, George H. Wilder, Montpelier; impersonator, Charles T. Grilley, Boston. These artists will be assisted by Beedle's Orchestra, of Keene, N. H. F. B. Jenness, solo violin and director; conductor, Prof. Henri G. Blaisdell, Concord, N. H. The big day will be on Thursday, January 26, when Haydn's oratorio, "The Creation," will be given.

A new vocal quartet has been formed in Presque Isle, Me., to be known as the "Manhattan Quartet." Its members are E. S. Whitney, first tenor; F. M. Lowrey, second tenor; Walter Seeley, first bass; J. P. Davis, second bass.

The Houlton (Me.) Brass Band has elected the following officers to serve one year: J. Frank Bryson, leader and director; Ralph Bryant, secretary; W. P. Mansur, treasurer; Bert Syphers, librarian; Percy Teeling, janitor; Frank Anderson, Charles Swett and S. E. Robinson.

Alphonso M. Goodwin, station agent at the western division in Saco, Me., is the author of the song sung by Rev. Thomas H. Stacey at the Cutts Avenue Free Baptist Church of Biddeford.

Kotzschmar Hall wasn't big enough to hold the audience that attended the first public rehearsal of the Portland (Me.) festival chorus with Arthur S. Hyde as director.

The Lewiston (Me.) Journal says: "According to a Portland paper, a well-known philanthropic business man of that city has offered to incorporate a Conservatory of Music in Portland to be known as the 'Portland Conservatory of Music,' and to be under the direct supervision of Julius E. Ward, now of Ward's Academy of Music, at No. 159 High street."

Händel's oratorio, "The Messiah," was given in the opera house, Springfield, Mass., by the Holyoke Oratorio Society to a large audience. C. S. Cornell was the conductor, Emil Bemis the pianist, Miss Mina Schilling the

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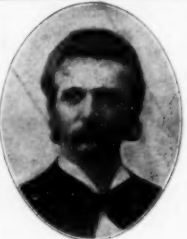
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soprano soloist, Mrs. Marshall Pease alto soloist, Willis Bacheller, tenor, and Heinrich Meyn basso. The last four named are well-known New York artists.

There will be a series of six Saturday afternoon recitals by pupils of Clarence G. Hamilton, at his studio in the Lederer Building, Providence, R. I., with Albert T. Foster as a soloist.

A concert will be given at the First Baptist Church, Waterbury Conn., January 31, by Charles Griley and Van Vechten Rogers.

At the annual concert of the Yarmouth (Me.) Cadet Band, Prof. E. A. Blanchard, director, the band was assisted by Miss Lillian R. Pelton, elocutionist; F. O. Wellcome, trombone soloist, and the following vocalists: Mrs. M. G. Thurston, Mrs. F. E. Gore, Miss Jennie Thompson and C. L. Ward.

A number of the piano pupils of Miss Grace E. Wiggins gave a recital at her home in Dover, N. H., last Saturday afternoon.

Clarence Eddy has been engaged for a concert at the First Church of Christ, New London, Conn.

The following musicians from Albany, Miss Catherine MacGowan, soprano and reader; Miss Annie W. Fish, contralto; William G. Merrihew, baritone, and Frank J. McDonough, pianist, appeared at a concert in Rutland, Vt.

A musical recital was given in Bangor, Me., by the pupils of Miss Anna Rollins Wormwood. Mrs. Robinson, Georgie and Gracie Baker, Nathan Godfrey, Lelia Temple, Mrs. Wormwood, Alice Shepard, Misses Pierce and Hickson, Nellie Sullivan and Sadie Catell took part.

The Euodian Choral Society of West Haven, Conn., under the conductorship of Charles E. Stormont, sang Cowen's cantata, "The Rose Maiden," with these soloists: Mrs. S. S. Thompson, soprano; Miss Edith M. Beers, contralto; Wallace S. Moyle, tenor, and Charles Mann, baritone.

Arthur H. Turner will give his second organ recital at the First Baptist Church, Meriden, Conn., on Wednesday, January 25, assisted by Claude Sutliff.

The soloists at the concert of the Gounod Society in New Haven, Conn., on February 9, will be Miss Yvonne de Treville, soprano; Miss Edith J. Miller, contralto; Evan Williams, tenor, and Herbert Witherspoon, bass.

Heinrich Meyn in Holyoke.

Heinrich Meyn sang in "The Messiah" in Holyoke last Wednesday with great success. He will give his recital in Carnegie Lyceum to-morrow morning at 11 o'clock. Mr. Meyn is a thorough artist and is singing a great deal this winter, so much so that he has been obliged to refuse several good offers. He is under the management of T. H. Fellows.

From the Lankow Studio.

A performance of Beethoven's "Fidelio" was recently given in Amsterdam, with Miss Marie van Gelder as Leonora. *Die Deutsche Hochenzzeitung der Niederlands* said about it: "The whole performance of this sublime work was rendered surprisingly artistically. For such a result not enough praise can be given to Miss Marie van Gelder. While she lacked somewhat in stage action, she was superb in her tone quality and expression, as well as interpretation of her part. From the beginning to the last note her voice remained, even in the highest notes, pure, fresh and full."

Andrew Schneider has been engaged to substitute for Mr. Gorgoza, who is ill, for three weeks, to travel with the Banda Rossa, Conductor Eugenio Sorrentino and Manager Ellery. Mr. Schneider will go with them through Connecticut, Maine and Massachusetts.

S. P. Veron has been engaged as the solo basso in the Temple, corner of Seventieth street and Central Park West. He sang also at the concert given in Carnegie Lyceum Sunday, the 15th, selections by Verdi, Faure and Gotze, with great success.

About Musical People.

A MALE chorus with the following officers has been organized in Zanesville, Ohio: President, Dr. B. F. Templeton, vice-president, A. Clyde Reasoner; secretary, Roy Hoskins; treasurer, Charles Goulding; musical director, D. E. Rudolph. The membership will be limited to sixteen.

The Burlington (Ia.) String Quartet will give the first of a series of recitals the last week in January. The personnel of the quartet is as follows: Frank Woelber, first violin; Ernst Schlapp, second violin; Arthur Schramm, viola; A. Oberle, cello. The members of the quartet are imbued with an ambition to reach a high point of excellence in chamber music.

The Glee, Banjo and Mandolin Clubs of Stevens Institute, Hoboken, N. J., gave an enjoyable concert on Wednesday evening in Berkeley Hall, Orange.

Mrs. F. E. White, Miss Annie Smith and George C. Emmons were the soloists at the social at Saybrook, Conn.

The pupils of Miss Elizabeth Reed will give a recital at the home of Mrs. Parker, Des Moines, Ia.

The first concert of the Choral Club, of Cobleskill, N. Y., was held in the Methodist Episcopal Church January 16 under Thomas Impett's direction. Miss Marie Keller, a young mezzo contralto, was soloist.

Here is a pretty conceit. The program of the St. Cecilia Society, of Grand Rapids, Mich., January 20, was devoted to flower songs, and Mrs. Davis, the chairman of the committee, requested each member of the society to bring a flower on that day, the blossoms to be divided among the different hospitals of the city.

Professor Wellenstein, of Grand Rapids, will give a pupils' recital in about two weeks, in Kimball's piano store. The recitals will be given monthly thereafter.

A pupils' recital was given by the piano students of Frank M. Jeffords in the studio on the fourth floor of The Gilbert, Grand Rapids. Those taking part were Miss Lou Brasted, Miss Ella Green, Miss Leila Cutler, Miss Grace Pleune, Miss Delia Hois, Miss Ethel Mills, Miss Hannah Lowe and Kienza Bursma. This recital was for pupils only, but a public recital will be given in the spring.

Miss Hemingway's pupils in vocal music will give a recital this month at her studio, 256 North College avenue, Grand Rapids. Fortnightly pupils' recitals will be given during the remainder of the season.

Prof. Paul August Walz is organizing a society in Evansville, Ind. It will be strictly an English singing society, and it is intended to have a music festival in May. It is understood Dr. Edwin Linthicum will be the society's first president.

The Ottumwa Male Quartet, of St. Joseph, Mo., accompanied by Miss Jessie Kleinman, recently gave a concert under the auspices of the Y. M. C. A.

A recital under the direction of Prof. Alexander Emslie was given at the Webster City (Ia.) Conservatory of Music. Those taking part were Teresa L. Treat, N. H.

Tyson, Gertrude B. Kephart, Maude Howard Soule and Kate Arthur.

The Denver Choral Society has been reorganized as follows: President, A. R. McGill; secretary, Miss Mary A. Hagy; treasurer, L. M. Millinger; instructor, Prof. W. D. Keeny, of Manheim. The class numbers over fifty members.

At the regular meeting of the City Band in Martinsburg, W. Va., the following officers were elected: President, P. C. Curtis; vice-president, C. A. Mantz; secretary, B. F. Dooley; treasurer, C. A. Young; director, Prof. Fred Luscomb.

Miss Alice Turner, soprano, of Richwood, Ohio, was elected corresponding secretary of the State Music Teachers' Association at the meeting in Delaware.

Mrs. John G. Steketec, of Grand Rapids, Mich., has begun Friday afternoon student recitals. The class will meet each alternate Friday during the remainder of the season. Mrs. Oscar Baert and daughter, Miss Katie Baert, of Zeeland; also Miss Winifred Souter, of Shelby, are members of this class.

Miss Elizabeth Bell, of Lansing, has accepted a position as soprano in Westminster Presbyterian Church, Grand Rapids, and will settle there permanently.

Miss Mabelle Louise Bond.

Miss Mabelle Louise Bond, the young contralto, who is solely under Townsend H. Fellows' management, is rapidly coming to the front. She was heard at the recital that Mr. Fellows gave Thursday last in Carnegie Lyceum, and received a rousing welcome. He has just placed her in the Synagogue Beth-Elohim, corner State and Hoyt streets, Brooklyn, Dr. Crowe, organist, and she will sing the 24th at the musicale to be given at the residence of A. F. Southerland.

Reginald Barrett.

On Sunday evening last Reginald Barrett, who recently accepted the position of organist and choirmaster of St. Thomas's Church, Mamaroneck, played during the offertory the first of his series of half-hour popular organ recitals. The church was filled with an appreciative audience and Mr. Barrett did justice to his fine Roosevelt instrument. The following were the numbers played: Grand Offertory in G, Batiste; Intermezzo ("Forget Me Not"), Allan Macbeth; Offertory for Christmas Season, Reginald Barrett; Marche Triomphale, Mailly.

Townsend H. Fellows' Agency.

Now is the season of expectation to church choir singers and an exceedingly busy one for church choir agencies. The offices of Townsend H. Fellows have been constantly filled, not only with singers and organists, daily enrolling their names on his books, but also with church committees listening to voices for church positions in the city of New York and in the neighboring cities. A number of Mr. Fellows' leading singers competed last week for positions varying from \$500 to \$1,500 per year. There are to be also a number of trials this week for positions out of the city, said trials to be held at the offices of the agency. The coming season promises to be one of great interest to those looking for permanent church positions. The number of changes will be very great, and the prices paid will be better than heretofore. Singers and organists will do well to enroll themselves with this agency at once, as the best positions and the better class of churches are this year dealing to a great extent with Mr. Fellows, who has given evidence of great judgment in selecting the voices. Mr. Fellows has just added a private long-distance telephone to his offices to further the interests of his patrons: No. 2833 Thirty-eighth street.



FANNIE - - - - -

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The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

WE are glad to learn of the projected benefit for the family of the late Diego De Vivo. This benefit is to take place next month some time. Maurice Grau is at the head of the committee of arrangements. The memory of De Vivo deserves well at the hands of his fellow managers. In his life and death he illustrated perfectly the good and evil of the operatic system. De Vivo made fortunes for others and himself died a poor man. The whole star system in opera is vicious.

WE cull this from the *Ladies' Home Journal*:

Leschetizky, the famous teacher of the piano in Vienna, often brightens his talk with reminiscence. "I always practiced a piece with six dried peas," he said to one pupil. "When I began I would lay the six peas on the piano rack side by side. Then when I had played the piece through perfectly, or a part of it, I would put one of the peas in my pocket. That would leave five peas, and when I had played it through perfectly a second time I would put another pea in my pocket. And so I would go on until I had played it through perfectly six times in succession, and all the peas were in my pocket. But if I

made a single mistake, say in the third playing or the fourth playing, I would put the six peas back on the rack and begin all over again. Whoever practices with six dried peas is sure to play as well as he can."

This story is not rightly told. Leschetizky meant dollars, not peas, and his pupils, it is said, are taught on the dried peas system. At last we have run to earth the famous and much discussed Leschetizky piano method.

THE following interesting news appears in the *Chicago Times-Herald* and other music papers now out of subsistence:

SINGER APPEARS AS BURGLAR.

SAN FRANCISCO, Jan. 18.—James Stewart, a porch-climbing burglar, who was arrested Sunday night while in the act of ransacking the residence of A. R. Heyman, at 623 Eddy street, has been identified as Jules Simonson, a brother of Madame Saville, the opera singer. Simonson is also a well-known opera singer. About a year ago his voice lost its sweetness and he started on a career of crime. Detectives say they have sufficient evidence that Simonson has committed at least twenty burglaries within a few months.

Possibly because his high C's cracked he took to cracking safes. What a theme for the pen of a novelist! "The Burglar-Tenor, or Off the Safe-Key," would be a good title for a thrilling story.

MR. HENDERSON does not believe in the trilogy unabridged. Commenting in the *Times* last Sunday upon the recent performances of the "Ring" at the Metropolitan Opera House, he writes:

"I am first, last, and all the time in favor of the customary cuts. Those cuts are all the more proper and necessary when the whole series of Nibelung dramas is given. If 'Die Walküre' is thrown into the middle of a season all by itself there is some excuse for Wotan's long explanation to Brünnhilde of the causes of his predicament. If 'Das Rheingold' is given, then I am with Paul Lindau, who said: 'If it is absolutely necessary that Brünnhilde should know all that, then Wotan should buy her a libretto of "Das Rheingold" and let her read it between the acts.' Wagner himself saw that it was too cumbersome to be performed in any place except Bayreuth, and in the unusual conditions which exist there. To try to give the work without the customary cuts anywhere else is to fight hopelessly against obstacles. It is an attempt to gratify the wishes of a few people who are not quite sane on the subject of Wagner. There really is no reason why the majestic works of art produced by this man should not be treated as Shakespeare's have been, provided, of course, that no Augustin Daly be permitted to remodel them. But if it is permissible to make 'acting editions' of Shakespeare's dramas, it ought to be allowable to cut out those parts of 'Der Ring des Nibelungen,' which Wagner said might be cut when the dramas were performed elsewhere than at Bayreuth."

These be words of wisdom. Wagner without cuts is for Bayreuth and for Bayreuth alone.

MR. J. F. R., the music critic of the *Saturday Review*, of London, is still saying unpleasant things of operatic music in Paris. He recently heard a weak production, "La Burgonde," at the Paris Opéra, and does not like Vidal's music nor the libretto. In a rather heavy handed burst of eloquence he concludes thus:

It is the worst opera house in Europe. It is an artistic pesthouse. There is nothing inessential, artificial, false and evil in art that does not find a home there, no bad old tradition that is not cherished, no good thing, nothing sweet, lovely, fresh and true that is not repulsed from its doors with contumely. It is a greater curse to Paris than the Philharmonic Society to London. It would be as unfair to judge Paris by it as to judge London by the Philharmonic Society. It merely represents the worst side of Paris. And it is this representative of the worst side of Paris that is regarded by Covent Garden as a model for imitation. If a gentleman of singular inability appears there and pays enough to win hearty applause from that

AMERICA IN PARIS.

A Bureau of Music.

stupid abomination the claque, he is immediately foisted upon us as the latest Paris success. He generally appears twice or thrice at Covent Garden and then slinks back to a land where applause can be bought more cheaply than here. If the gentlemen amateurs who control our opera for us cannot stand upon their own legs, cannot do things in their own way, I cannot understand why they go to the Grand Opéra for assistance and an exemplar instead of to the Opéra Comique. There, at any rate, things are done in a workmanlike way. Band, scenic arrangements, singers, are frequently excellent, and in such works as "Orfeo," and even in "Carmen" and "Mignon," one may see something resembling true acting. Lately Covent Garden has begun to pay special attention to Paris, and I also have begun to pay special attention to it. The result is that I am startled to find things so bad there, astonished that I had never noticed before how rapidly things are moving back. And I declare that if Covent Garden follows Paris we shall soon have no opera at all. The English people, even the society section that keeps Covent Garden, will not stand opera done in the Grand Opéra fashion. If Covent Garden is extinguished, it will be a pity. It is bad enough, heaven knows; but it is better than nothing, just a little better than nothing.

THIS from a contemporary:

"Mascagni himself says of his new opera: 'In writing "Iris" I have always had in mind the principle of being judged, not by the drama, but by the music. Music should not be an arid comment on the drama, it should be the drama itself, the story in its inexorable development. In "Iris" I wished for this reason to reinvigorate the melodramatic opera, to maintain the equilibrium between the voices and the orchestra. In it there is much music. I have not contented myself with two or three ideals turned round every way, repeated, reproduced and enriched, because one cannot disguise the fact that they are always the same; I have instead searched for melody. Searched is only a way of expressing it, as if I do not feel the inspiration suddenly I wait for it to come. The tenor serenade in the first act came instantly, quite unexpectedly, and I have used it without changing one note. I wish in my music to be above all sincere. I should like "Iris" to be judged as a work of art, serenely conceived, written according to my criterions, with ideas which have germinated in my own fancy.'"

When Mascagni can handle the *leit motive* like Wagner he is welcome to do so. But as his musicianship is not remarkable he wisely confines himself to writing theatrical melodies and presenting them in a monophonic setting.

FROM Mr. Bruno Oscar Klein the following remarks are worthy of public notice:

74 WEST NINETY-SECOND STREET.

Editors The Musical Courier:
What you say on the editorial page of THE MUSICAL COURIER to-day concerning the unfair conditions under which violin virtuosi have to play when they are accompanied by the Boston Symphony Orchestra is eminently true. If corroboration is needed, ask M. Ovide Musin on his experience at the last Worcester Festival.

NEW YORK, January 18.

It was not the Boston Symphony Orchestra officially that played at the Worcester Festival, but many of its members were in the orchestra, and Mr. Kneisel was the conductor when Musin played, as he was the conductor here when Burmester played. Some time ago we printed a letter from Boston, in which intimations were made regarding intrigues known to prevail among some of the violinists who were discovered operating against Mr. Paur at the time. It is therefore not a matter of news that the Boston Orchestra harbors a clique which is detrimental to any interests, except such as can be made subservient to the clique itself. Most of the musicians in this clique come from Eastern Europe, where intrigue is rampant, and where it is bred in the bone, but, sooner or later, the manipulation was sure to be exposed, particularly when men like Paur, Musin and Burmester become its victims. Mr. Gericke is also on the list, but this may save him. It is about time that the nonsense be ended, and Mr. Higginson could quickly put a stop to it.

EFFORTS are being made to induce the Commission of the United States to the Paris Exposition of 1900 to establish a Bureau of Music in that city which should represent, in an official character, our musical interests as they are to appear at that Exposition. A Miss Annie McIver Brisbane, of Chicago, is urging this scheme, with a view to the appointment of chief, but if the Commission will examine into the history of the recent Omaha Exposition, in which Miss Brisbane co-operated, so far as certain musical movements went, it will become certain in the minds of the Commissioners that such views and ideas as Miss Brisbane entertains cannot be successfully considered when applied to Paris, even if they were successful in Omaha, which is an open question.

The Bureau of Music at the World's Fair in Chicago was a tremendous failure for many, many reasons not necessary to reiterate at this very late date; but in view of such failure why should this country again make an effort so impracticable as the establishment of a Bureau of Music in Paris? If, as we learn, it is suggested to send an orchestra to Paris with a representative American conductor at its head there is no doubt that that man who has been identified longest and closest with the development of the orchestra—Mr. Theodore Thomas—should be and will be sent to Paris. No one else can be considered except after him. Mr. G. H. Wilson, who manages the Pittsburgh Orchestra, has been visiting the office of the Commissioner in Chicago to begin the necessary work that is needed in such cases, for the purpose of sending the orchestra of that city to Paris with Herbert as conductor, but—Great Heavens!—that could not for a moment be seriously considered. Mr. Wilson was at the head of the Bureau of Music at the Chicago Exposition and understands how these things are done, but with all due respect to him and his responsibilities and duties this paper could not permit such a scheme to go through without asking the musical people of the country what they thought of it. The musical scheme at the Paris Exposition would become the source of such ridicule as to disgrace the country and subject us to the bitterest sarcasm the Paris press is capable of. The very suggestion is ludicrous, although it once more demonstrates how far the adherents of a man will go in efforts to advance his personal interests, even at the sacrifice of the holiest sentiments.

Before taking one step the Commission should thoroughly investigate the musical situation here; otherwise we shall run the risk of becoming the laughing stock of Europe.

BROWNING as a musician is receiving the attention of the English musical press. Someone writes this to the *Musical Times* of London:

In corroboration of Charles Fry's remarks on "Robert Browning as a Musician," in your October issue, perhaps the following extract from a paper containing reminiscences of the poet by Mrs. Bloomfield Moore in *Lippincott's* for May, 1890, may prove of interest to your readers:

"He possessed the gift of improvising at the piano. To listen was to be entranced as by the rapt strains of Beethoven's compositions or of Mendelssohn's glorious melodies, as the poet's hands swept the keys, passing from one theme to another, but you could listen only once to

the same strains; the inspiration came and went; the poet could never repeat his melodies. Few there were who knew of this divine gift, for only to those who were most intimate with him did he reveal himself in this way. He shunned everything like ostentation."

That Browning had also a sound technical knowledge of music no one who has read "Abt Vogler," "A Toccata of Galuppi's," or that most animated and amusing description of a fugue in "Master Hugues of Saxe-Gotha," can deny, while no less an authority than the late Sir Charles Hallé has remarked on the poet's familiarity with music by certain of the earlier, little known composers of which even he (Hallé) was unaware.

Had Browning's genius found its outlet in music instead of literature, what a musician we might have had!

I am, sir, yours faithfully,

GILBERT S. FERRIER.

WE have been harshly criticised for telling the truth about Lilli Lehmann's love of money and her determination to outstay her welcome on the operatic stage. She is now a wreck of her former magnificence, and yet the ill-advised ambition of the woman prompted her to appear three times last week.—Wednesday night as Valentine, Thursday night as Brünnhilde in "Siegfried" and at the Saturday matinee, Donna Anna, in "Don Giovanni." Not counting rehearsals, this was work enough to exhaust a much younger and stronger woman than Lehmann, who acknowledges to having passed the half century mark, but who is nearer fifty-five. And, remember, Lilli Lehmann is not a woman who saves herself in the least. She gives all there is in her. What was the consequence? At the close of "Les Huguenots," Wednesday, she could scarcely sing in the duo. Her cry, "Raoul," was harsh and guttural. Before she got well into the duo in "Siegfried," Thursday, her voice showed signs of complete exhaustion. Her middle register was inaudible, and at the close the woman could barely totter about. Many in the audience, remembering the break-down of this great artist in 1892 from overwork, expected another collapse. With an unconquerable energy she nevertheless managed to get through "Don Giovanni" at the matinee. Now we contend that this exhibition, this prodigal waste of almost spent forces is not admirable. If Lehmann were poor, or Mr. Grau without other prima donnas, there might be an excuse. But she is rich, she is aged and Grau has Nordica and others. It is simply a case of getting all she can while she may, and we decline to call it by any other name than greed.

A CHICAGO *Times-Herald* editorial (evidently not from the pen of the music critic) gives occasion to say a few words. It reads:

FAILURE OF MAYOR QUINCY'S CONCERTS.

The failure of the masses of Boston to attend Mayor Quincy's municipal concerts does not mean that the common people of the Hub have less music in their souls than the people of Chicago, that make no pretensions to musical culture.

The failure of these popular concerts may be regarded by envious communities as a knock-out blow to Boston's vaunted prestige as a centre of the highest culture. But any aspersions of this character result from a misunderstanding of the popular appetite for music.

The popular appetite for music is an outdoor appetite. Its gratification requires a commingling of the sexes in al fresco abandon under green trees and a summer sky or in spacious gardens with an accompaniment of palms and flowers. It is noticed also that an occasional stein of malt accelerator has a wonderful effect in enabling the ear of the common people to withstand Wagnerian airs.

It is in the spring that the young man's fancy lightly turns to music. He will not seek it from the stiff, upholstered chairs of dark music halls in winter, even though the city provides it with lavish hand. Mayor Quincy need not be discouraged. Let him try the Chicago plan. He will find the open-air appetite for music of any kind is unappeasable.

The public of America will never become acquainted with opera because the prices charged for admission are prohibitory. This is due to the tremendous pay the foreign singer secures by means of exaggerated advertising supplemented by a spirit of toadyism. So much money is extracted annually out of

the musical life by the foreign singer that very little is left for such musical culture as is required in order properly to appreciate the works of the great tone masters. Instead of the oil painting we are cultivating the chromo, because the foreign singer consumes all the oil. We have coon songs and two-steps and Mayor Quincy cannot change this taste, for no forced measures can effect any appreciable divergence from the present fashion in music. Only a few, a limited percentage of our people hear good music or cultivate it.

There are more than three million human beings within a radius of ten miles from our City Hall, and of these three million not many more than 5,000 attend Symphony concerts irregularly, probably 10,000 comprising the whole constituency. If any of these attend the opera there is no money left for Symphony. Facts and figures are cold, but they are necessary.

DAMROSCH OF PHILADELPHIA.

PHILADELPHIA papers publish articles and communications on the subject of a proposed Permanent Orchestra in Philadelphia, with Mr. Walter Damrosch as conductor, and the nature of the opposition to the scheme. The matter is very interesting, but the discussion has failed to strike the vital point itself, and that is, Mr. Damrosch as a Symphony conductor. With such opportunities as were never before granted to man; with fashion, wealth, a great hall, an orchestra, rehearsals, freedom in every direction to do as he pleased, Mr. Damrosch could not succeed in this city in giving such concerts as artistic and critical taste demanded.

After many years of tedious effort and the annihilation of ambition when it attempted to counteract the forces behind him, Mr. Damrosch was compelled to step down and enter the operatic field as a manager and conductor. There never was a case known in musical history when a young man had such virtually inexhaustible resources at his command and accomplished so little of permanent value. If we take a psychological excursion to examine into causes we will find that Mr. Damrosch did not work for music, but for Damrosch, and as the people did not want Damrosch, but music, and as the one contradicted the other, the scheme had to go.

Should Damrosch get hold of the Philadelphia orchestra scheme, New York history will repeat itself in the former city, and it is absolutely impossible to be otherwise, for Damrosch always is Damrosch and not music, not that Mr. Damrosch is not a musician; on the contrary, he is an excellent score reader, piano accompanist, and is well versed in the dialectics of music, but as a composer or conductor he is not adapted for demonstrated reasons hardly necessary to recapitulate in a New York publication. Here, all this is well known; if Philadelphia proposes to try the experiment after New York has discarded it, it is a matter of brotherly and sisterly love, but we feel sorry for that city's musical life in case Mr. Damrosch becomes its representative.

THE MUSICAL COURIER was the first newspaper in this city to print the news of Walter Damrosch's removal to Philadelphia, and the raising there of a sum to form a permanent orchestra for that city. After many denials by the daily press the fact was authenticated, but now, alas! Philadelphia shows a disposition to rebel at the gifts of the gods. A Mrs. W. H. H. Robinson has been active in raising the guarantee fund of \$100,000. When interviewed by the *Herald* on the subject she said:

"I understand that I have been criticised by some persons for my efforts; that my belief in Walter Damrosch has been construed to mean that I am endeavoring to work solely in his interests, and to insist that if an orchestra is formed he shall be at its head. I can only say that I am trying to secure the aid of music lovers to form an orchestra that will be a credit to the city and of use to all musicians here.

"As yet there has been absolutely no talk among the women interested regarding a leader. Personally, I do

favor Mr. Damrosch, but, of course, that will be decided by the will of those who give money in support of the orchestra."

Mrs. E. D. Gillespie and other ladies have made a plea that Philadelphia musicians be engaged for the orchestra and say in a circular:

"The leader must be of the highest ability—an interpreter of symphonies and of absolute music par excellence. There would seem to be no special recommendation for such a post in a man who has given nearly all his work and love to another branch of music.

"In opera Walter Damrosch and his men have earned the thanks of the city, and there is no reason or desire to encroach on his proper field. But in symphony conducting a special training is required. It is the invariable equipment of all the prominent leaders in Europe. It would be easy to choose a man from such a list as Richter, Weingartner, Mottl, Paur and others. Such an orchestra, if established, should be composed of Philadelphians."

"Special training" is a sad phrase to apply in Mr. Damrosch's case. What, hasn't Mrs. Gillespie heard of the young Siegfried among conductors as the leader of a Symphony orchestra here? After all his labors in open air concerts at Philadelphia, too! This is sad. We doubt if it would be easy to persuade Richter, Weingartner, Mottl or Paur to go to Philadelphia, even on a guarantee of \$100,000. This sum is but a drop in the bucket. But the real row is over the musicians. Prof. Harry Thunder has been conducting the Philadelphia Orchestra for two years. Thirty concerts have been given at Musical Fund Hall and the playing of the band praised. When interviewed Mr. Thunder said:

"I have no objection to bringing in players from outside, but I think the foundation of the organization should come from local musicians and then be built up as found necessary. Instead, it seems that the ladies interested intend to bring in a body of outside players, and top off with a few from this city. We have players here who rank with any in the country, but they won't play for nothing, and so have seldom been heard in orchestra work. The men in my orchestra are players of great merit, but as they give their services practically from love of music, they do not feel able to give up the time for rehearsals needed to perfect an organization and make it of the first rank.

"Time and time again I have offered to resign in favor of a leader of world-wide reputation if support would be given the orchestra that would enable it to show what it can do. I do not wish to be considered selfish in the affair, but I feel strongly that if these ladies raise \$100,000 and it is wasted, that it will be a hopeless task to ever attempt any further orchestra work in this city. If the people of this city do not support their talented musicians how can they hope to retain them? I have lost thousands of dollars in advancing orchestra work here. So have others I could name, and it does seem hard that now there seems a prospect of securing money which would establish a magnificent local orchestra that we should all be thrust aside in favor of outsiders."

Mr. Richard Zeckwer, director of the Philadelphia Musical Academy, is more outspoken. To a reporter of the *Bulletin of Philadelphia*, dated January 18, he remarked:

"I have heard all about the scheme of Mrs. Robinson, Mrs. Monroe Smith and Miss Hutchinson. It makes me laugh. The idea of three amateurs trying to dictate to the musicians of Philadelphia what we shall have in the way of an orchestra. Why, I taught two of these ladies, and they were in here to see me about the orchestra a short time ago and I had to laugh while they were here.

"The idea of Mr. Damrosch! Horrible! Why, Professor Thunder can get more music out of his men in a minute than Damrosch could out of his in a week. I've heard the Damrosch Orchestra ten times this season. Horrible! What a conception of music! Well, if \$100,000 is secured for such outsiders the musicians can go and laugh at them. The money will all be spent in a single season and then where will the orchestra be? Mrs. Gillespie has the right idea. Form the orchestra here. Give it into the charge of a local man and let him call in outsiders as he sees fit. Make it a first-class organization of Philadelphia players, that people can be proud of.

"It's an insult to every local musician to proclaim that in order to get talent you must get men from other cities. I know of many wealthy patrons of music that will never subscribe to such a scheme. If a trio of amateurs wish to waste \$100,000 I suppose it's their own affair, but they must never say that it is a movement of representative musicians of Philadelphia. The very idea. Horrible!"

This is stupefying. When THE MUSICAL COURIER presumed to criticise the conducting of Walter Damrosch his friends rose *en masse* and demanded

that we fall down and worship his genius. Yet in Philadelphia Mr. Zeckwer has the courage to cry "Horrible!" and live to tell the tale! The latest is that a meeting is to be held to-day to adjust the differences of the Damrosch and anti-Damrosch cliques. And may they all be happy!

Here is another letter on the subject:

1545 NORTH TWENTIETH STREET,
PHILADELPHIA, January 16, 1899.

Editors The Musical Courier:

A constant reading of THE MUSICAL COURIER having taught me that you are sincerely interested in the musical affairs of this country, I venture to send you the inclosed briefly explained.

A number of our "best people" are arranging among themselves the details for the organization of a Philadelphia Symphony Orchestra, to be conducted by Walter Damrosch. The idea is to secure his opera orchestra, which calls itself the New York Symphony Orchestra, without considering the ability of either Mr. Damrosch or his orchestra; the plan is manifestly unfair as it is unwise. We have more than fifty musicians who are fully qualified to play in such an orchestra. They should be first secured by individual contracts and then any necessary additions from elsewhere made. Otherwise, our own men would necessarily lose prestige and at the same time engagements and pupils. Such an organization being effected it would then be time to secure the conductor, whoever he would be. I inclose a newspaper clipping of to-day containing a copy of an open letter which is being circulated and to-day printed in a number of our newspapers. I fully endorse it and hope you may find room to have the same in THE MUSICAL COURIER.

Thanking you in advance.

GEO. CONQUEST ANTHONY.

CUTS IN WAGNER.

THE Wagner cycle has begun, and the public is told to rejoice because it will now have the unspeakable pleasure of hearing the master's work "without cuts." As is known, in the "Rheingold," at any rate, the so-called cuts are not cuts, but additions, written by Wagner for performances of the "Rheingold" independently of the other parts of the tetralogy. Wagner, indeed, often wrote and spoke of the "Ring" as an artistic unity which admitted neither of addition nor subtraction, and the orthodox Wagnerolators announce this as the master's great principle.

Wagner himself, however, believed, like Hosea Biglow, that nature made us hollow in order to let us our principles swallow, and, as above stated, he added parts necessary for separate production, and made, when required, remorseless cuts. In one of his letters he writes that "Siegfried" cannot be given in its entirety "except at Bayreuth, where circumstances are exceptional," and he was the first to undicate cuts for ordinary representations. "It is useless," he continued, "to demand from the theatrical public of a great town the efforts he had sought to spare them from, by creating the Bayreuth Festival Theatre." If the master could show such consideration for the good Viennese, why could not Mr. Grau have some regard for the digestive organs of New Yorkers and cease to compel them to dine at ungodly hours? We want cuts and cuts. We do not wish to have the tetralogy treated as Daly and Irving treated poor Shakespeare, but a reverend hand with a judicious knife could certainly improve the wearisome drama without spoiling the music. Wagner has shown the way in his "Siegfried Idyll," a piece which has done more to popularize the composer than all the pilgrimages to the shrine of Bayreuth, for one can listen without fatigue and with delight to the chain of motives, enhanced with the harmonic magic of which Wagner had the secret. The same may be said of his selections from the "Ring," which he conducted in person at a London concert.

The Wagner fad is at present one of the great obstacles in the way of our having opera in the vernacular. If he is to be sung, he must be sung in German; no English can reproduce in any intelligent fashion the archaism of his text. It is very clever, admirably imitative or reminiscent of the old

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rhythms and alliterations of the Icelandic sagas, which it requires a special training to understand. In fact, if his music is the music of the future, his text is the libretto of the past, the prehistoric past. His characters in the "Ring" series have no human interest, and act in a way no human creatures ever did. They act like beings in fairy tales, like what they are, figures from a forgotten mythology. But what can be done with fairy tales in the end of this century? They are charming, fantastic, amusing, but they live no longer in the faith of reason, and no longer can furnish material for serious drama. "Wotan," as Jack the Giant Killer, with his coat of darkness; "Brünnhilde," as the Sleeping Beauty, in her bush-encircled couch, and other versions of the saga stories do well enough for comic operetta, but for a serious tetralogy they are caviare to the general public.

The Wagner fad, too, is responsible for the importation of foreign artists who are paid exorbitant salaries, not because they can sing, but because they have, years ago, gained a reputation for singing. The music of the future is giving us singers of the past. Under these circumstances no American singers need apply.

This paper has always denounced the high salary outrage, and always called for opera in the vernacular, such as every other country enjoys. It reverences Wagner as one of the greatest composers, an epoch maker in art, but that is no reason why we must shut our eyes to the results of blind submission to his mighty influence.

NUGGETS.

THE Sun last week contained some characteristic communications and quotations. Here is one of the former:

To the Editor of The Sun:

SIR—"Lohengrin" held first place with me, until supplanted by "Manon" about four years ago. Judging from "Manon," "Werther," and a suite from "Les Erinnyes," which was performed by the Boston Symphony Orchestra last winter, Massenet is one of the greatest composers the world has ever seen.

COUNTERPOINT.

NEW YORK, January 18.

"Counterpoint" should be subjected to a thorough course of Bach and Wagner. Any belief in Massenet's superiority in the matter of polyphony would vanish, and the Wagner music might hint of emotional vistas not dreamed of by Massenet.

From the Greenville News the Sun quotes this paragraph:

Whoever is collecting examples of queer typographical errors is invited to record the fact that in the proof of the notice of the Episcopal Church entertainment, sent in from the News composition room, Monday night, the Second West Virginia Band was announced as having on its program "Mozart's Twelfth Massachusetts." We are so military here now that no compositor could be expected to consider "Twelfth Mass" as meaning anything but "Twelfth Massachusetts."

There is a well-defined legend that the mass known as Mozart's Twelfth was not written by Mozart at all. More remarkable than all is the story in the Cincinnati Enquirer—also quoted in the Sun, which we give here:

One of the most peculiar cases of heart disease ever observed in local medical circles is that of Andre Schmidt, aged thirty-six, a musician. Schmidt is a violinist of ability, he having enjoyed considerable reputation as an artist before having been disabled by his present trouble, which is known as "musical heart," a most peculiar condition, in which the heart, instead of beating with the regularity of a normal organ, pulsates four or five times in rapid, rhythmic succession, emitting a harmonious sound, not unlike that produced by the distant movement of a ball in a bowling alley, the rumbling of the moving ball and the quick succeeding beats of the falling pins all being vividly portrayed.

A most interesting feature in connection with his case is the accelerated action and seemingly sympathetic movement of the heart while its power is deeply absorbed in rendering his favorite selections, the harmony and rhythm of the heart being more pronounced. Whatever may be

the outcome of his condition, it is one of exceedingly great interest.

Most operatic managers have rhythmic hearts. There is the manager of our opera house, for instance, whose organ palpitates in two-two time *alla breve*, when salary day at the opera house arrives. Schumann-Heink, who is said to receive \$75 a performance—she must have grossly exaggerated the purchasing power of the American dollar—has a pacifying effect on the rhythmic heart, for its owner knows he has caught a good thing.

TERESA CARREÑO'S SUCCESS.

THAT remarkable woman, Teresa Carreño, has been sweeping all before her in the West. Week before last she played with Van der Stucken at Cincinnati, and with overwhelming success; last week she played under the baton of Theodore Thomas in Chicago and repeated her triumph. She goes to the Pacific Coast before she plays here this spring. Carreño's success is to be expected. Years of consuming, strenuous study have aided her great natural gifts, and she deserves the welcome she receives at home and abroad—we still claim her as our countrywoman. A sterling musician, a composer and a pianist of rare temperament and magnetism, Teresa Carreño to-day is in the very front rank of *virtuosi*, a beautiful woman, an artist with few peers.

THE following appeared in Mr. W. J. Henderson's columns of last Sunday's Times:

"Breitkopf & Härtel, of Leipzig and New York, publish 'Ten Preludes for Piano,' by Otto Floerschheim, who was long a resident of this city and well known as a writer of and on music. These preludes show a fine feeling for harmonic structure, and none of them is beyond the powers of a pianist of moderate technical ability, except No. 8, which is not extremely difficult."

Max Bendheim.

Max Bendheim, the well-known and successful teacher in Carnegie Hall, has many pupils who are doing excellent work this winter, among them Miss Zetti Kennedy, Mrs. Clara Henley Bussing and Miss Clara Weinstein. They are receiving recognition everywhere, not only in concert, but likewise in opera. His success has been gained through hard work, and it is for this reason undoubtedly that he is enjoying such a satisfactory season.

Arthur Claassen's Pupils.

Arthur Claassen, the successful teacher in Brooklyn, gave a pupils' recital last Wednesday evening, which attracted an audience that filled Wissner Hall. Miss Hildegard Hoffmann, soprano, assisted. Those who participated were: The Misses Florence Losee, Louise Moon, Irma Hagedorn, Emma Schlitz, Kate Kuehne, Lillian Strebel, Hettie Bardel, Freda Schieffer, Elsie Wilhems, Nettie Gerau. The pupils showed how carefully they had been taught, their work being praiseworthy in all respects. The singing of Miss Hildegard Hoffmann was one of the most enjoyable features of the recital.

Miss Adele Lewing's Success.

Few of the women pianists of this country have enjoyed so brilliant and sustained a success as Miss Adele Lewing. This season she is repeating her successes of last year and winning new laurels. Recently she played before a cultivated audience in Princeton, N. J., and *The Daily Princetonian* gave her this excellent notice:

Fräulein Adele Lewing, assisted by Miss Hildegard Hoffman, gave a piano recital last evening in University Hall. The recital was well attended and was successful in every respect.

The program was varied and well selected, combining a number of classical compositions with a sprinkling of lighter and more popular works. It opened with the "Sonata Appassionata," by Beethoven, the most poetic and beautiful of his compositions. Miss Lewing's interpretation was noble, broad and sympathetic, showing a full understanding of Beethoven's spirit. One of the most popular pieces of the evening was the brilliant and dashing "Soirée de Vienne," by Schubert-Liszt, which was received with much applause.

Of the three compositions by Chopin which were played, the Nocturne was the one most full of sentiment. The Polonaise, on the other hand, is a work of vigor and dramatic power, in which Miss Lewing showed her steady, firm technique, and her masculine touch.

Miss Lewing's own compositions were well received, and show her to be a creative artist of talent. The lyrical element is predominant in them, and they are graceful and well written. The closing number of the program was the superb Twelfth Rhapsody by Liszt. Here Miss Lewing showed to advantage her power and her wonderful command of the instrument. Her playing is not merely able; it is interesting and intelligent to a high degree. Her success last night was unqualified.



I LOOK INTO MY GLASS.

I look into my glass,
And view my wasted skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"

For then, I, undistress'd
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide. —Thomas Hardy.

WAGNERISM furiously rages over and about Greater New York. Drivers of auto-trucks yell the Loki-motive at one another, and from the lips of waiters issue the cooking-motive of brother Mime. A lady writes me that putting her children to bed is now an agonizing event. She thinks of invoking the agents of the Gerry Society. Her little boy, aged six, plays he is a toad with a tarn-cap, and his mother says that his transformation to Alberich—in defiance of the very Bayreuth traditions—is absolutely harrowing. His sister, Edith, who is older, delights in mimicking the Rhine Daughters, and the shrill scream of the *bandwurm*-motive has often caused the police to hurriedly approach the house. I, myself, have discovered thirteen new motives, and am expecting to hear from more next month. Progressive Motive-Hunting Parties are being formed in Brooklyn, and Wagnerites overspread the community like an emotional rash. No searchers for asterisks ever plunge their gaze into the awful depths of space with more avidity than the motive-hunters hot on the trail of Wagner. A young man told me that he had at last, after incredible labors, discovered the motive of Brünnhilde's favorite mare, Grane; the mane-motive he calls it. I am now looking for harmonic allusions to Erda's marriage certificate, but in vain.

* * *

Speaking of the tarnhelm motive Mr. Henderson wrote in last Sunday's Times:

"It is known to the students of the thematic handbooks as the 'tarnhelm-motive,' and when they hear it in the second act of 'Siegfried' they know that the object which Siegfried brings out of the cave is the tarnhelm. How much more interesting it would be for them not to know the name of the motive, or even that it was leit motif at all, but just to be reminded by it of Alberich changing himself into a snake and then into a toad, and of Loge's triumph over him. That single phrase ought to bring up a whole scene from 'Das Rheingold' to the mind, instead of making one merely say: 'Now I hear the motive of the tarnhelm.'"

Yes, that is all very well. The *leitmotiv* business is overdone. But to the Wagner medal there is always an obverse side. His dramatic-poetic scheme should be studied first and his musical afterward; and unless one masters the thousand and one motives he knows not his Wagner. This is the musician's side. Else, how may one follow with intelligence the marvelous weavings, the symphonic development, the magnificent tonal jugglery of these same themes? Take the masterly prelude to "Die Walküre." One may enjoy its emotional content without knowing that the elementary theme is built up of the Storm-motive and Donner's motive from "Rheingold," but is not one's enjoyment enhanced by this knowledge?

Otherwise how formless, disjointed and nebulous seems the introduction to "Siegfried."

Don't mock at the leading motives, my children. Let the Philistines attend to their proper denunciation.

* * *

Touching upon the use of the sword in the last act of "Das Rheingold," Mr. Krehbiel, in a personal letter, assures me that Wagner approved the "business." My authorities, to the contrary, were Anton Seidl and old Heinrich Porges, of Bayreuth—or is it Nuremberg? Wagner allowed the bit of realism, but did not in his heart approve of it, so I was told. In last Sunday's *Tribune* Mr. Krehbiel again attacked the subject. One paragraph for quotation:

"What has given us pause heretofore has been the obvious unwillingness of the inspired expounders of Wagner to credit the public with even a spark of creative imagination. Believing with Berlioz that appeals to the imagination of the public are idle and of no avail, they encourage a crude materialism which is often subversive and degrading of the poetic idea. Their defense is that Wagner set the example; and so he did. He set it many years ago, when he changed the finale of 'Tannhäuser,' so that instead of suggesting Elizabeth's death by a tolling of the Wartburg bell he had her corpse carried upon the stage, notwithstanding that it involved him in the absurdity of having her climb the mountain to the castle, die, be laid out and carried down amid a well-ordered procession, all in the space of a few minutes. He set it again when he substituted the materialism of a touch of the sacred lance for the healing question in 'Parsifal.' He set it again when he changed what he called 'a creative thought' for a material sword discarded by the giants in the last scene of 'Das Rheingold.'"

* * *

As regards the same critic's objections to Van Rooy's truculence as Wotan in the scene with Brünnhilde, I can only say that he may be right. To me the "divine rage" of the God seems justified in text and music. Take page 249 of the piano score of Kleinmichael, and at the words "Wunschmaid war'st du mir," the phrase is noble and tender. Follows immediately "Gegen mich doch hast du gewünscht," and the music becomes angry and declamatory. Van Rooy does over-accentuate the god's ire in this scene, but possibly in response to the promptings for marked dramatic contrast.

* * *

I am rapidly preparing an expurgated edition of the "Ring" for children under five. I shall call it "Ring Around A-Rosy," and have the music simplified and arranged for pianettes and pantalettes by Chevalier De Kontski, the Boy-Composer of Sarmatia.

* * *

The famous Isolde had just arisen from the couch of the dead Tristan. She remarked that her limbs were cramped from her kneeling position and that they ached. Thereupon said Tristan:

"What do you expect when you only eat asparagus?"

Although married, the Isolde is a vegetarian.

* * *

Another singer they now call Human-Tank after witnessing her achievements at table.

* * *

This I found in that perpetual repository of good things, the San Francisco *Argonaut*. It ought to amuse Victor Maurel:

"Here is an ancient anecdote of the San Francisco theatres when we used to have opera here. There was an antique chorister named Charles Maurel, a Frenchman, who was variously denominated on the program as Monsieur Charles Maurel, Monsieur Charles, Monsieur Maurel, Señor Carlos Maurel and Señor Carlos Maurelli. The doubling of roles on the operatic stage is not unusual, and at times

Señor Maurel found that he had so many roles that his Italian, which was of the spaghetti order found in the cheap restaurants of Marseilles, at times gave out. Being somewhat flustered once, and having a singing part with a few lines in it, he forgot his Italian and perpetrated the following polyglot solo:

"A la porto del castello
Il y a quelqu'un qui m'appello."

* * *

We have received and desire to acknowledge "Gertha's Lovers," by William Morris, in the charming Bibelot Series.

* * *

Acton Davies' amusing story about the Schumann-Heink baby was recently published in a London newspaper as a dead earnest tale!

* * *

In E. A. Dithmar's dramatic department of last Sunday's *Times* I found this story:

A man who writes theatrical gossip for a London paper gravely declares that he knows a manager who was greatly concerned lest the music for a tank play he was putting on should be inappropriate. The director of the orchestra suggested several suitable numbers from "Lurline" and "The Lily of Killarney," and so on. But the manager could not be satisfied. He wanted something that should have direct relevance to the great water illusion. At last his conductor, in despair, suggested in a grimly humorous moment the overture to "Tancredi." "The very thing," said the manager; "why didn't you think of that before? Put it down on the bill, my boy, in big letters—the overture to 'Tank-Ready!'"

* * *

This joy of a legend first appeared in the *Sun*. I haven't the slightest idea of the name of the press agent:

The press agent walked into the café looking pale and haggard. His iron nerve was gone. There was a break in his voice as he ordered a drink of whiskey. His friends around the table were much concerned. "Good heavens, Omens!" exclaimed one, "what's the matter?"

Omens groaned, lifted his drink to his mouth with trembling hand, drank it and groaned again.

"I say, Omens," asked his friend again. "What is it, old chap? Can't we help you?"

"I'm past all help," faltered the press agent. "I'm a ruined man. For ten years I have labored successfully in the field created by myself. The reporters came when I called and hurried away to write my little stories when I was through with them. I had the confidence of the newspaper folks, and you know my reputation as a boomer."

"Yes, yes, but, my dear Omens, you're still on earth. Why despair?"

"Because the reporters will never believe me again, and where is a press agent when the reporters lose faith in him? I tell you I am ruined. I shall apply for a job on the cable road to-morrow."

The other press agents shook their heads, while Omens took another drink.

"How did it happen?" asked one, softly.

The press agent's eyes flashed.

"After I refused to do any more work for De Reszké and Sembrich," he said, for the habit was still strong upon him, "I engaged to bring to the notice of the public the sterling qualities of a band of musical Indians. We were to open last night in Blanktown, N. J. I don't know whether we opened or not, for I quit. Yesterday afternoon I summoned to the Blanktown Music Hall the representatives of Blanktown's one morning and two afternoon papers, also the editors of several weeklies and dailies published in the vicinity. It was a press reception.

"The Indians looked picturesque in their war paint and feathers. The press representatives were enthusiastic. I was happier than I had been since I left the Metropolitan Opera House. I saw such notices to come as no band of musical Indians had

ever had before. It was in the midst of my triumph that the fall came.

"Are they the real thing?" asked the representative of the Blanktown *Gazoo*.

"Well I should smoke a herring," I answered in my jocular way.

"Well, I can scarcely believe it," said the *Gazoo* man.

"As all the others were around me I took this opportunity to expatiate on the genuineness of our exhibit. I made my usual neat little speech. The man from the *Gazoo* listened patiently. When I was all through he pointed over my shoulder and said in a thin, little voice:

"If they're genuine, how do you account for that?"

"I turned and there sat one of our band of aborigines, with a pair of gold-rimmed spectacles on, reading a copy of the *Staats-Zeitung*. I was speechless. When I recovered my breath I made a hurried apology and left the music hall. I went to the hotel, got my grip and came to town. The musical Indians are without a press agent now, and I am a press agent without a reputation. I tell you, I am ruined. Those Blanktown reporters will publish me far and wide. Good-by, boys, I'm going after that job on the cable road now. Think of me now and then and take warning by my case and steer clear of wandering bands of musical Indians." And the press agent went out into the night.

* * *

A correspondent from Georgia asks me if there is such a thing as a knowledge of time in the abstract. What he really means is, Are there rhythms in life as well as in art? Let me recommend a perusal of Sidney Lanier's "The Science of English Verse," especially chapter IX, entitled "Of Rhythm Throughout all Those Motions which We Call Nature." The book is a storehouse of curious learnings.

* * *

"Is there anything new in the world?" asks Mr. Hugh Craig, and then proceeds to translate into Latin, "Roxiana Dooley." Here it is:

ROXIANA DOLIANA.

Dum minister in taberna mixta pocula edidi,
Oua Canali Praedictae semitis est angulus,
Sub lacerna cor tremebat omne rumpens vinculum,
Cum minorem Doliani filiam conspexerim.
Illa naezin gestiebat semper in Cuniculo,
Tantis oestro saltitandi virginem incitat furor,
Flexilis sit Macceronus, illa flexuosior!
Saltitanteque in theatris mox videlicet maximis—
Roxiana, pulchra amata, Roxa, quam perardeo.

Saltat inter pantomimos, braccis muscaris,
(Sic tremit, crispas, vacillat, ut Syrisca nomines)
Vermis, tortuosas, impudicas cordacas.

Illa longe Hibernior est proma quam terrestria
Namque Connemariensem Roxa rhynchum possidet,
Ast ut saltat in theatris utque tripudiat levius,
Ita Orientalis videtur ut tapete Punicum.
Diceres ex Williamburgo venire aut Asia:
Aureos fuco capillos inficit nigerimo,
Inque nodos membra flectit, ut mireris instans,
Sicut anguis per medullam subrepens spinam quatit.

* * *

Books about the late Alphonse Daudet are beginning to appear. His son Leon has published a loving memoir, which I read with interest. Putting aside a sweet and natural filial exaggeration—what is more lovable than a boy's worship of his father?—the book contains more than a moiety of good things not usually found in personal recollections. Daudet's theory of life and art are described, and there are allusions to his love of music. He loved all music. "Music," he exclaimed, "is another planet." He had a sensitive ear—the man was an exquisite, sensitive plant, and he wept at a concert. "Beautiful lines," says his son, "made more beautiful by sounds, induced in him a gentle melancholy. In former years Raoul Pugno, Bizet, Massenet, men whom he admired and cherished, and during the later years Hahn, were real enchanters for him. The melodies by his 'little Hahn,' which he caused to be played three times in succession—Hahn, so precocious in genius, so learned, so free from petti-

ness, so lucid, so gently sensual—positively put him into an ecstasy. Seated in his big armchair he half closed his eyes, while his nervous hand clasped the knob of his cane, his half-open lips seemed to drink in the sound." The Hahn alluded to must be Reynaldo Hahn, whose songs are to be sung soon by Victor Maurel.

Daudet was naturally enough fond of Hungarian gypsy music. There is a lovely description of the first rehearsal of "Sapho" by Emma Calvé, Henri Cain, Daudet and the rest. In the appendix there is a dialogue between Daudet and his son concerning the Imagination. It is gently discursive, and Wagner is discussed in several pages. "Wagner was a phenomenon in this century, just as he will be one in the time to come." "He was a man belonging to another age. Nevertheless he found a way to our nerves and brains." "If imagination has representatives, he was one of the giants. A Northern imagination, it is true, on which all the beauties and faults of the North have left their impress. He insists, he insists with violence and tenacity, he insists so pitilessly!" "It was absolutely necessary for him to invent the system of motives in order to utter that connection between the drama and music realized by him, a connection so perfect that his characters seem clothed in sound. Besides, these motives ally them in an irresistible way, sometimes a happy way, with the grand circumstances of life and their destiny. And finally they express those mysterious things which remain unexpressed, but understood, in the libretto."

"In the poems of Wagner, water, fire, the woods, the blossoming and mystic meadow, the holy spot, become the more powerful characters. In this paganism of to-day all nature has become divine." "There is everything in Wagner." "Turning his face toward gaiety he wrote the 'Meistersinger,' turning toward pain, Love, Death—the mutter of Goethe—he wrote 'Tristan and Isolde'. He made use of the entire human pianoforte, and the entire superhuman pianoforte." And so on. The criticism is worth reading, that is, if you are at all interested in Daudet. His relative criticism of Beethoven and Wagner is very neat.

* * *

At the end of the first act of "Siegfried" last Thursday evening I went to a concert of the Boston Symphony Orchestra, and reached Carnegie Hall just in time for the Brahms F major Symphony. Despite my love of Brahms and this particular third symphony, I yet expected, coming as I did from the exultant D major atmosphere of the act-end of "Siegfried," to be plunged into a tarn of drab musical metaphysics. Hei-ho! Nothing of the sort. The symphony was like a breeze; it swept me along in the open air, as much as the Smithy song. Brahms, too, is emotional, muscular, rude and ruddy. Nor does his emotion differ so tremendously from Wagner's. Setting aside the different mediums of communication—symphony and music-drama—there is the diapason of humanity in both composers, the common, hearty, natural salt that preserves and purifies.

But one thing I did notice—*Evening Post* please copy—In the first movement of the F major Symphony there is a distinct reminiscence of "Tristan," and in the slow movement and just after the oboe enunciation of the theme, Fafner roars and rustles

among the contra-bassi. I swear I heard it; "Meine tante die berühmte Schlange," as Goethe says. Only it is Uncle Fafner. Did Brahms play a joke on Hanslick, or is the resemblance due to my overheated and Wagner-saturated imagination?

"The Boy and the Ear."

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, MASS., January 19, 1899.

Editors *The Musical Courier*:

I HAVE read with no little surprise the letter in your issue of the 11th purporting to be written by Frank Hale of Boston regarding the so-called "infant prodigy" Darwin Wood. Inasmuch as in your comment upon the article my name has been brought forward, I think it necessary to make the following statement:

I fully appreciate the thoughtfulness and courtesy you have extended to me in your comment upon this letter, wherein you state that you do not believe the article emanated from my pen, and I write this to affirm that the letter was not written by me or by my authority. I think you hit the nail on the head when you say that the public is weary and nauseated with the appearance of these so-called "infant prodigies," the majority of whom are prodigies in no sense of the word except in the persistence with which those who control them force them upon a credulous public. Institutions like the New England Conservatory of Music are naturally the target of ambitious parents, who desire to bring their children into prominence and who take every means available to introduce them and receive some word of commendation which can afterward be used toward the promotion of their schemes for making money out of innocent childhood.

With reference to the case of Darwin Wood I will state that he was brought to this institution by his father with the ostensible purpose of having him examined for entrance as a pupil in the regular way. As is our custom in all such cases, a careful examination was made of the lad's ability. This examination revealed two facts—first, that he possessed rather more than average inventive ability, and second, that he had been deprived of instruction of every kind relating to the science of music. It was our judgment that if he should receive thorough and continuous schooling in the principles of music he would undoubtedly become a successful, and perhaps more than ordinarily noted musician, but that if allowed to pursue the methods now being employed by those who control him he would amount to practically nothing.

I observe in the letter a statement that free education was offered him! This is not true. Our opinion is that the young man has been allowed to perform in this haphazard, careless manner before audiences for so long a time that serious study on his part will be a matter of very great hardship, if indeed it will not be impossible to hold him down to it for a sufficient length of time to obtain beneficial results.

Mr. Chadwick's statement was but partially quoted in the letter. It is true that he stated that the young man possessed the gift of harmony to a remarkable degree, but this was qualified by the statement that unless his education was carefully and discreetly conducted, what gifts he possessed would be lost to the world.

While there are undoubtedly in the world to-day, as in past times, "infant prodigies," there is no question but that, if the world is to receive any benefit from their after lives, some national law should be enacted by which they shall be prohibited from being paraded before the public by ambitious parents, whose chief desire is to turn them into a money making investment, which inevitably deprives the children of the careful and thorough training necessary to their development.

Yours very truly,

FRANK W. HALE,
General Manager.

A Saturday Morning Concert.

The pupils of Robert Thallon, assisted by G. Morgan Stricklett, tenor, gave a concert last Saturday morning in Brooklyn. Compositions by Liszt, Mendelssohn, Mozart-Grieg, Humperdinck, Wagner, Hawley, Bemberg and Goldmark were on the program.

The Boston Symphony Concerts.

THE third matinee and evening concert of the Boston Symphony Orchestra took place at Carnegie Hall last Wednesday and Thursday respectively. Wednesday afternoon the program was as follows:

Symphony No. 4, in A major, Italian, op. 90.....Mendelssohn-Bartholdy
Aria from Sigurd.....Reyer
A Faust Overture.....Wagner
Aria from Joseph in Egypt.....Mehul
Waltzes, op. 39.....Brahms
(Scored for orchestra by Wilhelm Gericke.)
Soloist, M. Saleza.

Owing to the illness of Milka Ternina, Albert Saleza, of the Metropolitan Opera House, appeared and made a most favorable impression with his strong, vibrant tenor and marked musical temperament. The Reyer number is not very interesting, full as it is of a reckless use of Wagner effects, but it demonstrated the tenor's dramatic ability. A tendency to force his upper tones produces an occasional deviation from the pitch. This was more noticeable in the Mehul air, which was sung with smoothness and reticence of style. Saleza showed the fatigue of having sung for the first time "Aida" on the Monday previous to this matinee. However, he was more than a welcome substitute for Ternina.

The orchestra having been delayed en route from Baltimore, it was late before the concert began. Mr. Gericke, like the stern disciplinarian he is, insisted on a short rehearsal with the singer, yet in the placid, ductile performance of Mendelssohn's symphony there was not a flaw to indicate that the men had been unduly hurried. It was the perfection in finish and exactly suited to the graceful and symmetrical utterances of melodious Felix. Especially enchanting was the saltarello. The "Faust" overture was surprisingly well played. We say this because Gericke has not been deemed in sympathy with Wagner. The structural beauties of the work were brought out, nor was it deficient in sensuous color and passion. Moderation there was, but there was no suggestion of coldness or lack of imaginative breadth.

The Brahms waltzes proved to be a delightful surprise. Written for the piano, Mr. Gericke has scored them discreetly and with a taste that Brahms could not cavil at. Indeed we doubt if Brahms would have been so generous to his orchestra. No. 6, in C sharp major, was a bright bit of color, with a harp employed ever so deftly. Calling for special admiration were the sturdy one in B, the melancholy one in G sharp minor, the grave, gray valse in E and the lovely, exuberant one in B flat. Part of this latter Mr. Gericke uses in his well constructed coda. The entire sixteen are so well instrumented that they will take place in the repertory of every orchestra.

At the Thursday evening concert this program was put forth:

Overture to Der Freischütz.....Von Weber
Symphony No. 3, in F major, op. 90.....Brahms
Aria from Sigurd.....Reyer
Symphonic Variations on an Original Theme, op. 78.....Dvorak
Aria from Joseph in Egypt.....Mehul
Prelude to The Master Singers of Nuremberg.....Wagner

M. Saleza repeated his success of the afternoon previous, although he was not in the same voice. The orchestra evidently had been refreshed by its rest and played with vim and the finish for which it is celebrated. The symphony was read with loving care and with all its contours clearly outlined. In the variations Mr. Gericke got a great variety of color and dynamic contrast, while in the prelude his band played with a surprising tonal splendor, even if there was a certain restraint in the conception. But with Brahms this conductor is in sympathy and the sunshine and shadow of the great work were admirably pictured. There was a large attendance at both concerts.

Mlle. Caroll-Badham.

Mlle. Caroll-Badham's artistic singing of French songs is attracting much favorable attention and criticism from the music critics. She is thoroughly familiar with the French language, having received her entire musical education from the best teachers in Paris, and her enunciation and interpretation have received the highest praise from many of the French critics. She is an artist who is deserving of the success she has won.

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MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver,
Supervisor of Public Schools in Westfield, Mass.]

RESULTS DEPEND UPON CONDITIONS.

WITHOUT the proper conditions the results will amount to nothing, and for the supervisor to complain that the conditions are beyond his or her control, that the teachers are ignorant, ambitionless and weak, ascribing the failure to those under his charge, is a sure index of lamentable weakness at the fountain head, namely, the supervisor. If the majority of the regular teachers are weak and seemingly incapable of improving, see what can be done through the school superintendent, and if needs be visit the leading members of the school board. Where the conditions are bad, apparently through the lack of interest and intelligence of the school board, the supervisor should begin his instruction with them.

What does the average school board know of the practical working of music in the schoolroom? Nothing. What should they? It is not to be expected that they will give the time to become expert music teachers, but the supervisor should be able to make plain enough his task and impress them with the value of results to the extent of getting their heartiest co-operation. This will hardly be done by running to them or to the superintendent with little matters with which the supervisor should be able to cope; but when the case in hand demands the careful attention of these gentlemen, make a plain statement and show them what should be, must be and can be done only with their co-operation. If your predecessor has been a long-haired artist, filled with the glory of his art and empty of practical common sense, you will find schools where the teachers wear a dreamy look of adoration of the divine art (if not of its disciple), and you will find children of whom a few precocious ones will attempt to voice sentiments beyond their years and the majority of the class will have a jubilee as a sort of accompaniment to the angelic strains. Don't call this an overdrawn, fanciful picture of conditions in the schoolroom. It is a common everyday scene enacted in many a schoolroom—more is the shame to the profession of music supervisors.

The supervisor says to the class: "Now, my dear children (if he doesn't say scholars), please to sit up and attend to the lesson and we'll sing this beautiful little song about the angels. Look at your books." The music begins; one child in ten sings in a sort of dreamy, sing-song way, and the supervisor wears that angelic expression suggested by the song, and does not observe that four-fifths of the class is having a circus. Should some particularly overt act bring this supervisor back to the actual surroundings he marks the strong contrast to his rhapsody, and in the rude awakening finds fault with the regular teacher that the class is so inattentive. Meantime the teacher has been criticising the supervisor for allowing such inattention. Should the supervisor and regular teacher go from the schoolroom and step into a wagon for a drive, would they allow the horse to go anywhere it chose, while each accused the other of not doing their duty in controlling the beast?

Why not have an understanding as to who is to control class discipline during the singing lesson? To be sure, where the regular teacher is up to the mark, these untoward conditions will continue but a short time, for she will take control rather than see things run wild. Whether the teacher of the room or the supervisor shall control the

discipline is not a matter of vital importance, but that it be controlled is of the utmost importance. The singing lesson, in common with all others, must suffer severely until the fault is remedied. As soon as the subject of discipline is introduced, to many minds come visions of straps, rattans, perhaps clubs, as they imagine all the terrible things which the rigid master would use to enforce his authority. However, such need not be the case, for it is the mental discipline of which we treat. When the teacher says, "Look at the board," and does not see that the children obey the command, or gives any order which is not enforced, the discipline is poor and the children are allowed to fall into habits of the greatest detriment to them in all matters of life. Again, the weak teacher carries all the load of responsibility, getting round-shouldered as she staggers under it, leaving her pupils to get weaker and weaker from want of exercise in carrying their own loads. This is one of the results of poor mental disciplining of the pupils. When she learns to deposit her heavy load, distributing it among her pupils, each carrying his own burden of responsibility, the teacher has learned the art of directing, not carrying, and the children have received practice in one of the arts of success in life.

When the music supervisor finds the teacher who is prone to fall into such an error he should proceed to teach her better, for until she holds each child responsible for his part of the singing lesson the school is receiving but small share of what belongs to its members. In fact, the only ones who will benefit are the few who snatch their part from the teacher in spite of her inclination to carry it all. The question comes, "Are supervisors expected to do this work of training teachers to recognize and do their duty?" Never mind what is expected of the profession in this line; this is sure, the supervisor is expected to get results from the singing, and he never will, never can, get results until conditions are favorable; hence the absolute necessity of his doing this work. When the supervisor fails to sense this lack in the schoolroom, the quicker the position of music supervisor is vacated the better for the interests of that town or city.

Whatever the teacher of the room may lack to make her a good and capable executive of the plans of the supervisor must be supplied by him. Should he lack the ability to strengthen these weak places, the quicker he "throws up the sponge" the better for the schools and the better for the profession which he fails to honor. Young and inexperienced supervisors, with a willingness to learn and an ambition to improve from the experiences of others, and with enough practical common sense to discover their own weakness, may well be allowed to work out their own salvation; but the men and women who learn nothing from experience, continuing to make their rounds of the schools, drawing their salaries and teaching music without the slightest regard to conditions, or recognizing the bad conditions and admitting by their actions their inability to remedy the faults, such supervisors should not be tolerated. If school boards are ignorant of what is required of a supervisor, or too little interested to discharge such, then the capable members of the profession should join hands to make life a burden to them and push them to the wall. The standard of public school music will never be higher than its supervisors carry it.

When the different States make laws to drive out quack doctors it is not because of the cries of their patients, no matter how they may have suffered at their hands, but it is at the demand of honest doctors that they be protected and the practice of medicine be not disgraced by men who know little or nothing of materia medica. The only way to elevate the profession of public school music supervisor is by the united effort of conscientious, capable men and women of the profession. Do such cases as above described exist? Who has ever seen or known positively of such? Comparatively few school boards,

because of lack of knowledge of what might be done by a better supervisor than the one they now employ, or because of political or society pull that holds the supervisor in place without regard to his fitness. Many a school superintendent has partially, or wholly, sensed it, but dare not "speak out in meeting," knowing that the music supervisor has a stronger pull than himself. Naturally the poor supervisor has not the power to see himself as others see him.

Then who is to recognize the farce and demand justice to the profession? The task will never be attempted simply for the benefit of the schools except it be by the meritorious members of the profession of public school music supervision. We can work together, elevating the standard so high that the incapable ones will eventually be obliged to retire from the field. This can best be done by co-operation, exchanging of views, benefiting by each other's experiences, doing good work ourselves, thus showing to the public what can be made of school music. The man of to-day was the boy of yesterday. If the musical advantages which the boy of yesterday enjoyed in the public schools have left tangible results, the man of to-day is apt to insist that the school board of his city employ a supervisor who will give to his children as good, or better, advantages; but if the parents went through the schools where music had a supervisor and they learned little or nothing, they are apt to settle to the conviction that music in the schools is and must be a farce, and they submit to the inevitable. In any profession the disciple who labors intelligently and honestly soon educates the people of his district to demand that his successor shall do equally good work, but the influence of this one man has a narrow limit. There must be leaven enough for the whole lump.

Though method and matter need attention, yet results will never be attained until conditions are right, principal of which is good discipline, only to be secured by practical supervisors and regular teachers who sense its necessity and have the ability and determination to get it. The whole art of any teaching is to first get the hearty co-operation of the pupils. All teaching in public schools is for the masses and not for the few. The duty of school teachers is by no means finished until the last dullest child has done his very best. To say that the children are stupid, from poor sections of the town, lack in good home training, or, in fact, to advance any one of the thousand subterfuges behind which weak teachers hide, is but an index of their utter unfitness for the positions which they hold. The schoolrooms hold more irresponsible special supervisors and regular teachers than irresponsible children. In short, any study, music included, supposed to benefit the many, while in reality benefiting so few that it is hard to find them, must be radically wrong at heart, and where it is music that fails to strike the mark, it is proper to look to its supervisor for explanation. The subject herein discussed is not all of the teaching of music in the public schools, but it is one, if not all, of the corner-stones of the edifice.

Mortifying as it may be to the members of the profession, it is not surprising that musicians outside of this work are constantly asking us to show them results, and only natural that their question should be colored with a goodly grain of sarcasm. It has been said that THE MUSICAL COURIER "sneered at public school music," and, as a member of the school music supervisors' fraternity I am frank to confess that its shafts were well directed and barbed with truth that should make us squirm. Let every supervisor under whose eye this article may fall take an honest survey of his or her whole field and see how many of their fences are down.

The article by Supervisor Roberts, of Utica, N. Y., will be read with interest, for what subject is so much talked

LONDON OFFICE:
12 Princess Street,
Hanover Square, W.

...THE CLAVIER...

Report of the Berlin Committee of Investigation.

BERLIN OFFICE:
121 K. Potsdamer Strasse,
Berlin, W.

COMMITTEE:
DR. JEDLICZKA. HERR FELIX DREYSCHOCK. HERR OTTO LESSMANN (Chairman). DR. KREBS. DR. BIE. PROFESSOR C. LÜTSCHG.
To the Committee who undertook to pass judgment upon the merits of the Virgil Practice Clavier and Virgil Clavier Method the two following questions were respectfully submitted:

1st Question—Does the Technic Clavier furnish to the piano student superior advantages for the acquisition of artistic executive skill?

Answer—Yes, without doubt.

2d Question—Does the Technic Clavier Method of Elementary Instruction, appealing as it does directly to the mental and physical powers of the learner (independently for a time of musical effects), tend to dull the musical perceptions of the learner, and stultify musical growth and interest?

Answer—No! On the contrary, we have, by witnessing the accomplishments of eight young pupils—boys and girls—who had only been instructed for four months in the Virgil Technic Method, arrived at the conclusion that by appealing to the mental faculties of the pupil—in a manner entirely foreign to the usual elementary instruction—an excellent foundation for the real musical education is laid.

(Signed)

OTTO LESSMANN.
FELIX DREYSCHOCK.

ERNST JEDLICZKA.
Professor C. LÜTSCHG.

Send for Illustrated Catalogue and Price List.

BERLIN, June 16, 1908.
In the Virgil Method the intellectual and physical faculties of the pupil are equally developed. By dispensing with the piano tone an element distracting the attention is abolished. The pupil at first is not tempted to divert his attention by listening to the sound produced, but he is all the more obliged to concentrate thought and will exclusively upon those things which are essential to technic, viz., position and movements of the arms, hands, fingers and muscles. By means of an extraordinarily ingenious system of exercises, constructed with the utmost logical consequence, a far more perfect training of the executive powers is provided than has been the case hitherto. Only after a sufficient use of the toneless Clavier is the practice of tonal effects begun which is now better and more easily attained since better conditions have been established. That the system of exercises of the Virgil Method, which are but indirectly connected with music, might cause the dulling of musical perception and diminution of musical progress, must be totally excluded. The contrary rather is the case, for eight pupils whom we had the opportunity of examining at the beginning of their studies, and again four months later, showed an unusual exactness in the keeping and subdividing of a given time, and were more advanced with regard to hand gymnastics, stretching ability, independence and mobility of fingers, and in the skill to execute varieties of touch than is usually the case with an average pupil after the same amount of study. The Virgil Method may therefore be regarded as an essential means for furthering piano technic, and its general adoption is strongly recommended.

(Signed)

Dr. C. KREBS. PHILIPP SCHARWENKA. Dr. OSKAR BIE.
N. B.—The whole committee were unable to meet on the same day, hence there are two reports

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of to-day as the "Child Voice"? Professor Roberts promises to tell us, in a later paper, of how to get the "ideal tone." Let us hope for a speedy explanation. The old-fashioned howling was suggestive of the Indian war dance, but the fad of a soft tone for the children, when handled by supervisors whose ideas are nebulous as to what is the real child voice, is working an immense amount of harm every day.

The Public School Music Department of THE MUSICAL COURIER is open to all who are interested in the subject of music in the public schools. Regular teachers are frequently capable of teaching the supervisors valuable lessons. School superintendents see the whole matter in still another light, making it very possible for them to elucidate some dark points. We seek the light, we welcome the light, even though its full shining show up dusty corners that in the half-light appeared to be well swept. Send in your articles and they will receive careful attention.

News items concerning public school music work and short reports of meetings of school music supervisors will be gladly received.

The Connecticut Public School Music Teachers' Association will hold its midwinter meeting at Waterbury, Conn., Saturday, January 28. Headquarters at the Franklin House, session at 1:30 p. m., at High School. The program will consist of a short exhibition of school work, and the rest of the time given to a discussion of "The needs of regular teachers and how best to help them." All persons connected with public school work are cordially invited. Secretary, Miss Nellie Dee, supervisor of school music, Waterbury, Conn. STERRIE A. WEAVER.

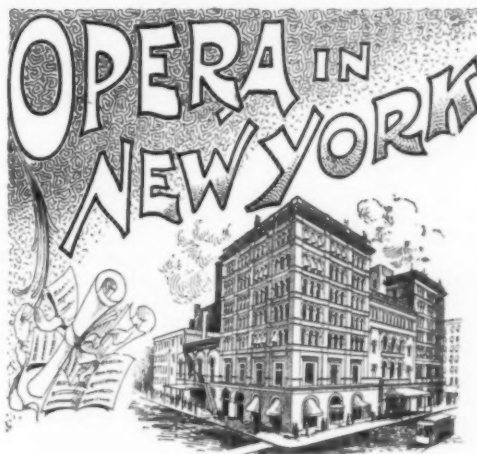
August Walther's Compositions.

The Kaltenborn String Quartet will give a concert in Wissner Hall, Brooklyn, next Tuesday evening, assisted by Alex. Rihm, pianist, and August Walther, the composer and pianist. The program will be made up exclusively of Mr. Walther's compositions. The quartet will play his Quartet No. 1, in C major. Four movements from his orchestral suite, "Hiawatha's Wooing and Wedding," op. 3, will be played for two pianos, by the composer and Alex. Rihm. Mr. Walther's Quartet, op. 4, in C minor, will be played also by the Kaltenborn String Quartet. The concert promises to be an interesting one.

Hanchett.

Dr. Henry G. Hanchett gave a recital on Wednesday evening, January 18, at the residence of his manager, Major J. B. Pond, in Jersey City. An audience of about two hundred persons expressed themselves as delighted with the following program:

Four Preludes and Scherzo, op. 31.....Chopin
First movement of the Appassionata.....Beethoven
Spinning Song and Isolde's Liebestod.....Wagner-Liszt
Norwegian Bridal Procession and Cradle Song.....Grieg
Aeolian Murmurs.....Gottschalk
Faust Waltz.....Gounod-Liszt
Madame Gray assisted at the recital, and both artists were obliged to add encore selections.



WEDNESDAY evening of last week "Les Huguenots," with the following cast:

Valentine.....Mme. Lilli Lehmann
Urban.....Mme. Mantelli
Dame d'Honneur.....Miss Maude Roudiez
Marguerite de Valois.....Mme. Suzanne Adams
Raoul de Nangis.....M. Jean de Reszké
Le Comte de Saint Bris.....M. Plancon
Le Comte de Nevers.....M. Maurel
Soldat Huguenot.....M. Jacques Bars
De Taverne.....M. Pirola
De Retz.....M. Meux
Maurevert.....M. Dufriehe
De Cosse.....Signor Vanni
Marcel.....M. Ed. De Reszké
The Incidental Divertissement by the Corps de Ballet.
Conductor, Signor Mancinelli.

Thursday evening "Siegfried" was sung again with the usual cast, except that Lilli Lehmann was the Brünnhilde. Friday evening, "Faust," with the De Reszkés and Eames. Saturday matinee, "Don Giovanni," with the usual cast. Saturday evening, "Romeo et Juliette," with Saleza and Suzanne Adams. Sunday evening at the concert David Bispham, Moriz Rosenthal, Schumann-Heink and Suzanne Adams appeared. Monday evening, "Carmen," with De Lussan, Eames, Saleza and Van Rooy, was repeated. Last evening "Götterdämmerung" was sung for the first time this season, with the following cast:

Siegfried.....M. Jean de Reszké
Gunter.....Herr Muhlmann
Alberich.....David Bispham
Hagen.....M. Edouard de Reszké
Brünnhilde.....Mme. Nordica
Gutrune.....Mme. Frances Saville
Waltraute.....Frau Schumann-Heink
Woglinde.....Fraulein Olga Pevny
Wegunde.....Mme. Molka-Kellogg
Flosshilde.....Frau Meisslinger
Die Drei Nornen.....Mesd. Pevny, Meisslinger and Schumann-Heink
Conductor, Herr Schalk.

This performance marked the last of the evening series of the Tetralogy. This evening, "Tannhäuser;" Friday evening, "Das Rheingold;" at the matinee, "Lohengrin" and "Aida" in the evening.

Bernard Sinsheimer's Pupils.

A VERY large and attentive audience filled the music hall of the New York College of Music last Thursday, on the occasion of a soirée musicale by a string orchestra composed of Bernard Sinsheimer's pupils. Miss Estelle Liebling, soprano, assisted. The program, which was gone through without hitch or omission, was as follows:

Skizzen.....Goetze
Orchestra.
Bridal Song.....Cornelius
Villanelle.....Dell' Acqui
Miss E. Liebling.
Concerto, E flat major, first movement.....Mozart
Miss Hilda Stern.
Serenade (Elegie).....Tchaikowsky
Orchestra.
Nymphes et Sylvaies.....Bemberg
Serenade.....Gounod
Miss E. Liebling. Violin obligato, Mr. Sinsheimer.
Ave.....Bach
Miss Berdie Hochheimer.
Prayer.....Goltermann
(Arranged for four 'cellos by Mr. M. Altschuler.)
Messrs. Katz, Bernstein, Rale and Miss Kroll.
Concerto, first movement.....Mendelssohn
M. Bernstein.
Le Dernier Sommeil de la Vierge.....Massenet
Quintet from Wagner's Die Meistersinger.....Arranged by Sandre
Orchestra.

Several of the pupils showed unmistakable marks of talent, and their playing evidenced hard study and conscientious and thorough training. Mr. Sinsheimer is not only a very able violinist, but also an excellent teacher. He is exceedingly painstaking and understands how to impart his knowledge to his pupils. He is doing good work in connection with the New York College of Music.

Miss Fay.

Miss Amy Fay gave a piano conversation in Washington on Wednesday, January 18.

A Talented Lambert Pupil.

Of all the gifted youngsters now before the public young Harry Graboff stands among the first to achieve an almost sensational success. The recital given at the New York College of Music on Friday afternoon, January 20, brought the young pianist before us in selections by Chopin, Moszkowski, Grieg and Louis V. Saar, of New York. His playing is that of a well trained, healthy, normal boy. It is not too mature, and no shade of the mere prodigy causes us to feel uncertain as to his future. The Chopin numbers were thoughtful and very neatly played while the Grieg Concerto, accompanied by Mr. Lambert on a second piano, brought out the boy's latent power and demonstrated that he has abundance of muscle, technic and assurance; indeed, he plays with a surprising amount of authority. His mental and digital development is entirely normal, and in a few years, if he continues to receive as careful training as he has had until now, the world may expect and receive great things from him. Gwyllim Miles, the ever popular baritone, contributed three Tchaikowsky selections and three songs by Miss Edna Rosalind Park (who accompanied them herself) to the program, and won the usual enthusiastic applause which greets him always.

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NEW YORK, January 23, 1899.

MME. OGDEN CRANE gave a musicale at her studio on the 19th of this month, which was largely attended, there being about seventy-five present. Some well-known society people from Brooklyn and vicinity were among the guests.

The star of the afternoon was Madame Barili, one of the Madame's most advanced pupils. She has a beautiful lyric soprano voice of unusual quality, a pleasing manner and presence, and was enthusiastically received. She is a niece of Adelina Patti. All who have heard her sing predict a great future for her.

Special mention should also be made of Miss Eleanor Lance, violinist, who played with a great deal of taste and expression. She is studying with one of the leading teachers in this city. Miss Allie Richards possesses a high soprano voice of great purity.

Miss Mabel King, who is to make her debut on the 23d as a professional, has a voice of great power and compass and pleasing personality. Miss Burhaus has a rich contralto, which she uses with skill. Mrs. Mary Cleveland's solo was much admired. Miss Wertheimer has a powerful soprano voice. This was her first appearance before an audience. Mrs. Hubbard sang well. Miss Edith Shafer has a beautiful voice, which is being carefully trained.

Madame Crane greatly pleased her friends by singing in a plaintive and artistic manner the two favorite ballads "My Mother Bids Me Bind My Hair" and "Should He Upbraid." Never has her magnificent voice appeared to better advantage. This was the program in full:

AFTERNOON OF OLD ENGLISH BALLADS.	
Notes on the writers read by Miss Gertrude McGowan.	
Piano solo, Tanzweise.....	Helmund
	Miss Daisy Watson.
Duet, All's Well.....	Braham
	Madame Crane and Mary Cleveland.
Cherry Ripe.....	Miss Edith Shafer.
Violin solo, Mazurka.....	Haesche
	Miss Eleanor Lance.
Answer.....	Robyn
	Miss Burhaus.
Roberto to che Adoro.....	Meyerbeer
	Mme. Armand Barili.
The British Grenadiers.....	Mary Cleveland.
I've Been Roaming.....	Miss Allie Richards.
Parla.....	Arditi
	Mme. Armand Barili.
Sognac.....	Schira
	Miss Mabel King.
Should He Upbraid.....	Bishop
	Mme. Ogden Crane.
Violin solo, Sarabande.....	Bohm
	Miss Eleanor Lance.
Sally in Our Alley.....	Miss Mabel King.
For All Eternity.....	Mascheroni
	Miss Julia Wertheimer.
Vilanelle.....	Dell' Aqua
	Mme. Armand Barili.

My Mother Bids Me Bind My Hair.....	Haydn
	Madame Ogden Crane.
What Are the Wild Waves Saying?.....	Miss Burhaus and Madame Crane.
Home, Sweet Home.....	Bishop
	Miss Allie Richards.
The Banks of Allan Water.....	Mrs. Hubbard.

Ralph Dayton Hausrath has found need of larger quarters, a studio where he can give his monthly musicales, large enough to contain his pupils and their friends. To this end he has removed the studio to 53 East 123d street, where these facilities are to be found, taking his fine new Chickering grand piano and many objects of art with him. As stated, this is his studio, but he may be found at other than studio hours at the Edgeworth, 114 West Sixteenth street.

Conrad Wirtz played with marked success last week at a concert given for the benefit of the Harlem Homeopathic Hospital in the Y. W. C. A. Hall, on 124th street. His numbers were Rhapsodie No. 12, Liszt, and "Shadow Dance," "Idyl" and "Hungarian," MacDowell. Mr. Wirtz's elegant touch and ample technique made these numbers all very interesting. A musician, as well as piano player, is Wirtz!

The Misses Longpré, daughters of the well-known flower painter, Paul de Longpré, of West End avenue, are promising young singers. Both are studying with Madame Corradi, and with persistence and patience will arrive at the longed-for ability. Accustomed to the artistic surroundings of an artist's home, with a "houseful" of musical instruments, such as a piano, Æolian organ, &c., they have imbibed music from their infancy.

Tom Karl—who does not know him? Well, he had a birthday last Friday, and the house became a veritable bower of roses. Beloved of all, in independent circumstances, Karl's is an enviable lot!

Belle Newport some time ago participated with others in a concert at Hartford, Conn. Her voice and personality always impress people, so small wonder she there made a most pleasant impression, as proven by a few words here quoted from the Hartford *Courant*:

The concert of Miss Belle Newport was one of the most notable events of the season; in fact, the entire concert was remarkable from the outset. Every one was an artist.

Miss Newport possesses a rich, deep contralto. Her interpretation is clear and poetic, and thus nothing is left to be desired. She sings with sympathy and deep musical insight.

A professional visit to Baltimore last week was the occasion of the artistic collaboration of Eleanor Meredith, Katherine Bloodgood, Leontine Gaertner, Alberto Jonás and the writer at the Phoenix Club. All of those named were the recipients of the most graceful and thoughtful hospitality imaginable at the hands of the club, and particularly from the genial chairman of the entertainment committee, Mr. Schloss. This is hereby acknowledged, and a vote of thanks tendered him and the Phoenix Club.

Mme. Ratcliffe Caperton's New York studio presents a scene of activity Mondays and Thursdays, her days here. She has some most promising voices, some very unusual talents, who will soon be heard in public. Her Philadelphia class is large, and the vocal pupils at Miss Bennett's famous school at Ogontz are in her charge. A brief visit paid this school, so ideal in location, a mile from Ogontz station, mid a very forest, found the beloved leading spirit, Miss Bennett, ill. The pioneer educator of women has here done and is doing a grand work. Her early and entire convalescence will be earnestly desired by thousands scattered o'er all the land.

A few hours were spent in the Quaker City, the home of the marble doorstop, the be-caned policeman, and where the populace calls a "transfer" an "exchange" (and you pay 3 cents for it) and a city block a "square."

The indefatigable, wide-awake, active and popular Kate Stella, surnamed Burr, managed somehow or other, contrary to her usual ways, to become involved with her inner self, necessitating a doctor, medicines, &c. The occasion only showed how much many folks thought of her, for they manifested this in gifts of flowers and other things. Miss Burr is now about and active as usual.

F. W. RIESBERG.

Students' Monthly Concert.

THE regular monthly concert of the students of the National Conservatory of Music of America occurred last Saturday afternoon. The most gratifying progress was noted in the performances of the young people. The program was this:

Aria, Honor and Arms (Samson).....	Händel
	Ralph A. Young.
Piano solo, Novellette (D minor, No. 1).....	Schumann
	Miss Georgia Hall.
Violin solo, Allegro.....	Léonard
	Master Samuel Steinberg.
Piano solo, Liebestraum, No. 3.....	Liszt
	Miss Ray Whitlock.
Aria, Lend Me Your Aid (Queen of Sheba).....	Gounod
	Jacob Schwanenfeld.
Piano solo, Die Forelle.....	Schubert
	Miss Hyacinth Williams.

Ralph A. Young and Jacob Schwanenfeld are pupils of Royal Stone Smith, Miss Georgia Hall and Miss Hyacinth Williams are pupils of Rafael Joseffy. Master Samuel Steinberg is a pupil of Leopold Lichtenberg, and Miss Ray Whitlock a pupil of Miss Adèle Margulies.

A Sad Ending.

The death is announced of Elena Sanz, once one of the most applauded singer of the Italians, in Paris. She was a Spaniard, with magnificent eyes, and turned all heads in Madrid, including that of Alphonse XII. On his death she returned to Paris and thenceforward her life was melancholy. She spent her money in boundless charity till she fell into poverty. Then she tried to concertize—even wanted to get back to the theatre. But her figure had spread, her beauty had vanished, her voice had lost its grand amplitude, and she was compelled to give lessons.

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First Sauer Recital.

BEFORE a large audience at Carnegie Hall last Wednesday evening Emil Sauer, the German piano virtuoso, gave his first recital with this program:

Andantino and Variations.....Schubert-Tausig
Sona Appassionata, op. 57.....Beethoven
Romance, op. 28, No. 2.....Schumann
Toccata, op. 7.....Schumann
Bolero, op. 19.....Chopin
Berceuse, op. 57.....Chopin
Valse, op. 42.....Chopin
Rigaudon, op. 204, No. 3.....Raff
Liebestraume, No. 3.....Liszt
Serenade Francaise.....Sauer
Murmure du vent (etude).....Sauer
Tannhäuser Overture.....Wagner-Liszt

Sauer was in the best form possible. He is a pianist who interests his auditory in every bar he plays; his many rests are pregnant with meaning. The fine equipoise of his work, the mastery of his material by a strong, harmonious musical imagination, brings out the beauty of every composition presented. Sauer is an idealist among the realistic pianists of the day. He has an orchestral tone, but it is controlled by a rare tact and a delicate sensibility. In him, however, the masculine predominates.

He neither indulges in a languorous rubato nor in a boisterous tone production. All his technical display is adjusted to the interpretation at hand, so we got in this program the ripest, richest readings, all communicated with a fervor that was almost extraordinary.

The B minor variations of Schubert-Tausig are seldom heard. If we remember ariht Siloti was the last pianist to play them here. They are very interesting, and in them Sauer's plasticity of mechanism, suppleness of touch and command of lovely tone-color were revealed. The Sonata was delivered with authority, but in by no means a conventional manner. There was dignity, pathos and fire. The last movement was taken at a rapid tempo, but the figuration was clear and grateful in tint. In the F sharp major romance Sauer was the romantic Schumann-ite. It was eloquently played. The rarely given Toccata in C major was dashed into at a terrible pace. It is one of the most difficult pieces in the repertory of the piano, requiring strong fingers, wrists and great endurance. There are no breathing spells in it as in the Rubinstein staccato study. Sauer gave it an essentially romantic interpretation, robbing it of all scholastic flavor and playing it absolutely legato, the latter a feat in itself. This and the brilliancy of the Chopin Bolero that followed called out thunderous enthusiasm.

The Bolero is another stranger on our programs. It is charming, and the variety of touch and spirited attack of the pianist saved it from all monotony in the repetitions. The Berceuse was a poetical incarnation of the pianissimo in piano playing. Four Ps did this velvet-fingered pianist get, and the tone was sweet and penetrating. The flat Valse caught the house, and so did Raff's Rigaudon. The Liszt number gave us again pure and unapproachable cantabile effects, and in his own graceful group of compositions the virtuoso demonstrated a delightful intimacy with his instrument. The study had to be repeated. A tour de force was the ungrateful overture—surely never intended to be played—and here the remarkable breadth of style and technical resources of Sauer were apparent. He was recalled many times, and had to play twice—a charming valse and the "Erking." He is a great artist. His second recital occurs February 2.

The National Institute of Music.

The National Institute of Music, No. 179 East Sixty-fourth street, Wm. M. Semnacher, director, announces a students' concert at Carnegie Chamber Music Hall Wednesday evening, February 15, at 8 o'clock, for which invitations will be sent on application.

N. F. M. C.

Program of the Biennial Meeting of the National Federation of Musical Clubs,
St. Louis, Mo.

Wednesday, May 3.

10 A. M.—1 P. M.

Music.

Address of Welcome.....Mrs. James L. Blair
President of the Local Board of St. Louis.Response.....Mrs. Edwin F. Uhl
President N. F. M. C.

Music.

Reports—

Recording secretary,
Corresponding secretary,
Treasurer,
Auditor,
Sectional vice-presidents,
Credential committee.

Music.

3 P. M.—5 P. M.

High Tea given to the Federation by the Rubinstein Club, of St. Louis.

8 P. M.

Reception to the Delegates.

Thursday, May 4.

10 A. M.—12:30 A. M.

Music.

Continuation of reports—

Artists' committee,
Librarian,
Registration,
Announcement of nominating committee.

Music.

3 P. M.

Amateur musical work.

8 P. M.

Concert by Kneisel Quartet, with assisting artists.

Friday, May 5.

11 A. M.

Concert by the Morning Choral Club, of St. Louis.
Luncheon—Drives.

8 P. M.

Amateur musical work.

Saturday, May 6.

10 A. M.

Elections,
New business,
Introduction of officers.

3 P. M.

Kneisel Quartet, with assisting artists.

Sunday, May 7.

Special programs from church choirs.

The Dannreuther Quartet.

There will be a "Chickering Musicale" to-morrow evening in Chickering Hall. The Dannreuther Quartet will give numbers by Borodine, Bazzini and Beethoven. Admission will be by cards of invitation.

Madame Blanche Marchesi in Boston.

IN our regular Boston letter will be found the criticism of Madame Marchesi's appearance in that city. A few clippings from the verdict of the local critics may not be amiss, agreeing as they do with the decisions of the best critics across the water. The Boston Transcript said: "Her singing is an object lesson. We have seldom heard so perfect and even a legato as hers, either in florid work or in sustained cantilena. She seldom uses the portamento; but when she does it is the real classic portamento, not the 'scoop,' carrying the first note up or down to the pitch of the second, and striking the second fairly and squarely; not beginning the second note at the pitch of the first, and then scooping up or down to the proper pitch. Madame Marchesi's phrasing is as nearly perfect as one could well desire, at once musically comprehensible and elegant. Whatever she sings, you catch the melodic and rhythmic proportion at once and without effort; she makes you understand it. * * * Upon the whole, one feels her to be instinctively more of an opera or oratorio singer than a chamber singer. The grand style, the style of pompous recitative and stately cantilena, is distinctively hers, one cannot help feeling that she identifies herself, if only subconsciously, with the royal or superhuman heroines of the classic tragédie-lyric; there is something regal and commanding in her habitual delivery—which impression is borne out by her grand physique and impeccable elegance of bearing. She seems to have to do a certain violence to her own nature and training to come to the homelier level of things like, say, Schumann's 'Nussbaum.' Still she does bring herself to that level more sympathetically than most of the 'grand' singers we have heard."

* * *

The Boston Journal: "She has a wondrous dramatic power, and her great intelligence enables her to make every point tell; yet you do not see her preparing her effects, and her authoritative moments, which are many, are irresistible. Thus in songs that demand the presentation of anguish, pathos, exultation, grief, humor, coquetry, or supreme passion, the very qualities of her voice that would distress you when she sings music which is without dramatic force or meaning, serve her admirably in the exposition of her peculiar and rare talent—I had almost written genius."

* * *

The Herald: "But when it comes to phrasing, feeling, sentiment and artistic intelligence, it would be difficult to say too much in her praise. She has immense temperament, especially in regard to dramatic intensity of feeling. * * * Not a shade of meaning in either text or music escapes her, and nothing more beautiful than her command of the art of musical expression can be easily conceived."

* * *

The Boston Globe: "Madame Marchesi's tonal coloring was exquisite, every phrase being given with sympathetic expression."

Otto Floersheim.

"Among the many new works sent to me I must mention the ten piano preludes by the German-American Otto Floersheim, which I have already heard played by another Otto (Neitzel), but are only now published. They are little, unpretending pieces, but marked with taste and individuality. I give special mention to the harmonically interesting first, the fifth, which has a very individual effect with its melody of the tonic and dominant, and the tenth number, but up on an organ point in C."—Kleines Journal.

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News from Rockford.

AN interesting series of Sunday evening concerts is being given in Rockford by two musicians. The organist, Miss Nellie Morrill, is one of Clarence Eddy's best pupils; the vocalist, Miss Caroline Radecke, is an excellent singer and a pupil of William Shakespeare. These ladies are giving a series of "Twilight Musicales" on Sunday evenings, just at the close of day, which is very effective. The church is well filled, and many people cannot obtain admission. The concerts are successful and artistic. The following programs are of the second and third recitals:

Tocatta and Fugue in D minor.....	Bach
Glory to Thee, My God.....	Gounod
Hear My Prayer.....	Mendelssohn
Caprice.....	Wolstenholme
In Paradise.....	Dubois
Let There Be Light.....	Dubois
Ave Maria.....	Schubert
Prelude.....	Chaminade
Supplication.....	Vanderpool
Canon in B minor.....	Schumann
The Lord Is My Light.....	Allitsen
Berceuse.....	Godard
(Arranged by Francis S. Moore, and in manuscript.)	
March Religieuse.....	Guilmant
The Holy Night.....	Buck
There were shepherds abiding in the field	
Keeping watch over their flocks by night.	
Christmas Song.....	Smith
Christmas.....	Dubois
March of the Magi Kings.....	Dubois
The Shepherds' Farewell to the Holy Family	Berlioz
(From the Infancy of Christ.)	
Christmas Musette.....	Maily
Rejoice Greatly.....(From The Messiah.)	Händel
Ave Maria.....	Bossi
Redemption.....	Bossi
Christmas Song.....	Meyer-Helmund
Star of Bethlehem.....	Gaynor
Chorus of Angels.....	Clark
Hallelujah Chorus.....(From The Messiah.)	Händel

A Scottish Concert.

Miss Jessie H. Matteson, the contralto, sang with much success in a Scottish concert in Brooklyn last Friday evening. For ten years Miss Matteson was the contralto in the choir of the Clinton Avenue Congregational Church, Brooklyn. She is doing considerable concert work this season.

Heinrich Meyn's Recital.

The following program will be given at Heinrich Meyn's recital to-morrow:

Siechenrost (Solace in Affliction).....	Bruch
Mrs. Staberg-Hall, soprano; Mrs. Morris Black, alto; Albert P. Quessel, tenor; Heinrich Meyn, baritone.	
Violin obligato by Franz Kaltenborn.	
Violin's solo, Scene de Ballet.....	De Beriot
Aria from Feurkreuz.....	Bruch
Violin—	
Romanze.....	Rubenstein
Wienlied.....	Hauser
Czardas.....	Hubay
Young Lochinvar.....	Lehmann
Heinrich Meyn and triple quartet.	
Miss Lillian Butz, Miss Bessie Driver, Mrs. Carl Jungen, soprano; Miss Niebuhr, Miss Cushing, Miss Suters, contraltos; Mr. Bacheller, Mr. Dufault, Mr. Meek, tenors; Mr. Robinson, Mr. Pennell, Mr. Motley, basses.	

Josef Weiss at Mendelssohn Hall.

THE recital given by Josef Weiss at Mendelssohn Hall on Tuesday evening, January 17, was remarkable in many ways. It is claimed that several of the pianist's ancestors had exceptional musical talent. We believe this. We believe it because we are confident that the stream of musical talent was exhausted many years prior to the birth of little Josef. That he was a protégé of Liszt proves nothing, save that even Liszt could fall by the wayside in the matter of selecting and choosing his yearly crop of protégés.

The program of this and the other anxiously awaited recitals by the same pianist comprise selections by Brahms, Josef Weiss, Poldini, Josef Weiss, Tschaiikowsky, Josef Weiss, Louis V. Saar, Josef Weiss, Bruno Oscar Klein and Josef Weiss.

The most remarkable feature of the evening was the piano, which was left uninjured and triumphant after the fierce onslaughts of the pianist. The Brahms Variations and Fugue on a Theme by Händel is one of those compositions which are much better left uncomposed. One was doubly convinced of this when the soulless, toneless punches of this Leschetizky pupil, who succeeds in drawing absolutely no music from a piano, and whose technique is even more mediocre than his general accomplishments, were heard. There is absolutely nothing in such visitations of providence as this, save grief to the auditor. When leaving the hall, weary and distressed, and endeavoring to shake from our ears the disconsolate moans of an almost defeated piano, a certain eminent professor, who sought tranquillity even as we sought it, remarked: "He is too great. I cannot stand a Liszt, Thalberg, Rubinstein, Rosenthal in one." This was the program:

Variations and Fugue on a Theme by Händel, op. 24.....	Brahms
Rhapsodie, op. 79, No. 1.....	Brahms
Intermezzo in A major, op. 118.....	Brahms
Rhapsodie, op. 79, No. 2.....	Brahms
Sonata, op. 17.....	Weiss
Liebes-Erinnerung, from op. 20.....	Weiss
Lebenswogen (characteristic study).....	Weiss
Frühlingsahnung, from op. 20.....	Weiss
Wiedergefunden, from op. 20.....	Weiss
Intermezzo, op. 23, in G minor.....	Saar
Humoreske, op. 10, No. 2, in G major.....	Tschaiikowsky
Serenade, op. 22, No. 2, in B major.....	Poldini
Idyl, op. 23, No. 1, in G minor.....	Poldini
Idyl, op. 23, No. 3, in F sharp minor.....	Poldini
In Old Kentucky, op. 53, No. 3 (American Dance).....	Klein
Scottish Rhapsodie.....	Weiss

Virgil Musical.

The following is the program given last Wednesday evening at the Virgil Piano School, 29 West Fifteenth street, New York city:

Intermezzi, Nos. 1, 2 and 5.....	Schumann
Frühlings Glaube.....	Schubert-Liszt
Polonaise, op. 26.....	Chopin
To the Sea.....	MacDowell
From a Wandering Iceberg.....	MacDowell
Song.....	MacDowell
C. Virgil Gordon.	
Consolations, Nos. 3 and 6.....	Liszt
Regatta Veneziana.....	Liszt
Concerto in D minor.....	Mendelssohn
Allegro Appassionata. Adagio. Presto Scherzando.	
Miss Lucile Smith.	

Mr. Young played with marked taste and ability the difficult intermezzi by Schumann, and the "Consolations," by Liszt, received at his hands a judicious and poetical interpretation. Mr. Young's increased technical facility enables him to play with breadth and without restraint.

Mr. Gordon's playing of the MacDowell numbers was excellent. His chord work was noticeably full and rich and sonorous without being harsh.

Miss Smith showed a wonderful command of the keyboard in the Mendelssohn Concerto, and succeeded in making it highly interesting to the audience. The musical effects were well brought out and the melodies were played with excellent judgment and tone shadings.

Mr. Archer Writes.

PITTSBURG, January 13, 1899.

Editors The Musical Courier:

WHEN I had the pleasure of receiving a call from Clarence Eddy last summer, I mentioned to him the titles of several new organ works I had played here, giving him also the names of publishers, &c. I am glad to find that he shares my opinion of their merits, but his proposed performance of some of them, notably Hollins' "Benediction Nuptiale," Janssen's Toccata, and Wolstenholme's "Seraphs' Song" and "Carillon" can hardly be regarded as the first occasion of their presentation in America, as stated in your current issue just received.

I enclose some of my programs to authenticate this statement. Yours truly,

FREDERIC ARCHER.

[The Wolstenholmes are on a program dated April 3, 1898; Hollins' Benediction on one dated October 2, 1898, and Janssen's Toccata on a program dated November 13, 1897.—EDS. M. C.]

Miss Florence Traub.

Miss Florence Traub will play a recital at the Virgil Piano School, No. 29 West Fifteenth street, New York, Friday afternoon, February 3. She will be assisted by the well-known tenor Ross Willard David. Anyone wishing an invitation can secure one by writing to the school.

Mrs. Ada May Benzing.

Mrs. Ada May Benzing, the well-known contralto, has just returned from a tour in New England. Speaking of her singing the Boston Times says:

A more bountifully endowed contralto as regards both volume and quality of tone it would be difficult to find. Her vocalization is charmingly sympathetic, and unservingly loyal, even when tested by an aria so severe in its demands as that by Saint-Saëns. The aria was sung with great intelligence and with a dramatic feeling that in itself may well be described as significant of the artist's capacity to attain prominent rank among the operatic contraltos of the day.

Since her return Mrs. Benzing has sung at several musicales with the greatest success. In noticing her singing at the musicale of Mrs. James E. Martin, of 803 Fifth avenue, on Thursday last, the Evening Telegram said:

The musical portion of the entertainment was furnished by Mme. Benzing, a new contralto, with a glorious voice, who last Sunday created a furore by her singing at Mrs. Dunlop Hopkins' reception.

The Cortland Choral.

The first concert of the Cortland, N. Y., Choral and Orchestral Society was given Wednesday evening, January 18, Mrs. Clementine Sheldon Hess, soprano, and Geo. H. Downing, baritone, assisting. A well arranged program was given, closing with Gounod's "Gallia."

The conservatory orchestra of twenty-seven pieces was an enjoyable feature of the concert. The chorus was especially good, singing in tune, with splendid attacks, good quality of tone and fine expression. Mrs. Hess sang with her usual success, an encore being demanded after each number.

Mr. Downing was not in good voice, owing to a slight indisposition.

George Oscar Bowen conducted, and to his efforts is largely due the really gratifying success of the society's first concert.

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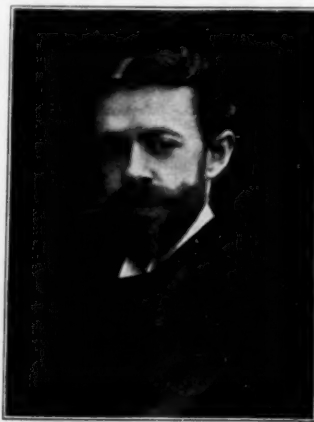
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139 KEARNY STREET,
SAN FRANCISCO, Cal., January 18, 1899.

BY the request of numerous readers I take pleasure in reproducing an article from the pen of Oscar Weil which appeared in the *Argonaut* of August 15, 1898, and as the recent visit of Rosenthal and the coming appearance of Carreño have given rise to much discussion upon the subjects of emotion, technic, &c., including the innumerable things of which people talk when they know absolutely nothing of the first principles of the case:

A young lady—I judge from the pretty handwriting, though the note is signed "A Young Pianist"—asks me: "Why, in your remarks on playing, do you sneer at an emotional style in music, and why take exception to an exhibition of 'soul'? Is not the portrayal of emotion the highest thing of which music is capable?"

I find it easiest, in the brief space at my command, to answer the second question first, and thus: The portrayal of emotion is undoubtedly the "highest thing" when that portrayal is completely under the control of the intelligence, and the intelligence guided by a thorough knowledge of not only the composition under consideration, but also of the general characteristics of its composer, as well as all that is best in musical literature.

The term emotion can be made to cover a great deal of ground—and a great many musical sins. It means one thing to A and quite another to B, while to C that which to A and B has seemed to be an expression of the deepest sentiment will have no significance whatever. He hears in it only a pretty musical phrase, and would express his emotion in another and totally different way. And right here is what I take to be the chief difficulty with which the emotional player is likely to be confronted: that of being quite clear in his own mind as to the precise nature of the emotion he desires to portray. (I pre-suppose, as a matter of course, a technical equipment that will leave him perfectly free to express himself properly; otherwise the attempt becomes a mere absurdity and an impertinence.)

If you are keenly sensitive to the poetic side of your composition, and if, above all, you are quite sure that you can safely trust yourself to relinquish the control of your musical utterance to the inspiration of the moment, then, I should say, give your emotion free rein; you will attain the highest thing in music, or, indeed, in all art.

But to be quite sure that you can so trust yourself means a great deal; it implies the possession of a very high order of talent and the most thorough cultivation of that talent—it is to be a great artist. Musician-pianists, like Rubinstein, Paderewski, d'Albert and a few others, may on occasion yield themselves up to the sway of the emotions (though, as a matter of fact, they rarely do), and be quite safe that such abandonment of self-control will not result in an exhibition of hysteria or questionable taste. To the lesser light such indulgence is dangerous and more than likely to result in a mere display of an exaggerated sensibility—what to the same musician is only a condition of aesthetic dementia calling for the musical strait-jacket of a rigorous course of Bach and an accompanying dose of the Graculus. Emotion is impulse. It is the spontaneous ebullition of a generally unknown something from an unrecognizable source deeply and securely hidden within that inner self of which so few of us know more than merely that it is there, and that it moves us at times in a manner and to ends that we do not in the least comprehend. It is capricious, it is unreliable. To be of any value in art, to be other than a dangerous quantity, it must be restrained and guided by the intellect; it must subject itself to the control of a wholesome sanity in everything that concerns form or method; it

must attain an utterance as clear and logical as would be given to a statement in science or law. A good work of art can have all of this and still be beautiful. Nay, the more it has of clean-cut form and lucid statement the more beautiful it will be.

The only question, then, my young pianist—it applies equally to all who practice in art in any form—is, to what extent can you give free play to your emotion and still keep your performance under the control of your reasoning power? How far can you indulge your "soul" without overstepping the limits of good taste or destroying the intrinsic beauty of the composition you are "interpreting?" If you are still "a young pianist," you can scarcely hope to answer this question for yourself. You had better, for the present, at least, leave it to your master. And if your master be, as I trust he is, a good musician and an artist, he will undoubtedly advise you to keep your emotions as far as possible in abeyance, while you strive earnestly and faithfully to express what the composer has written down, content to believe that what he had to say was of itself probably of at least as high a value as what might be your way of saying it.

Of course, somewhat of the personality of the player, of an individual manner of utterance, will (must, indeed) go into every musical reading. It is for that that we are individuals with voices, hearts and minds of our own. But let there be, for a long time and until you are pretty sure that both heart and intellect are quite grown up, as little of it as possible. Be reasonably safe that you know just what Beethoven meant before you begin to "interpret" him; give him the first chance. You may have your turn when you have arrived at playing your own compositions. You are safer so; much less likely to find yourself swamped in a sea of unrestrained emotionalism; much more likely to find your work understood by, and of value to, your hearer. And, above all, you will be the better musician for it.

There is more to be said on this subject. I may revert to it at some later day.

OSCAR WEIL.

Locally there has been very little occurring, owing presumably to the Rosenthal concerts. The Symphony concert of January 12 was probably the best concert given by this organization this season. The musical numbers were the "Faust" Overture of Wagner, Beethoven's First Symphony and Schubert's Unfinished Symphony, and notwithstanding the poor arrangement of this portion of the program, it was by far more enjoyable than the numbers that were played for the "multitude," which were the scherzo from the "Roma" suite of Bizet and the "Hungarian Dances," six and seven, of Brahms. The presentation of the Schubert work was superb; it would have been hard to conceive anything more artistically done, and the whole concert profited by the fact that there was no rehearsal held the morning of the concert, and the men were in good form.

The next concert will be on Thursday afternoon, the 26th inst. Goldmark's symphony "A Rustic Wedding" will be given, Mendelssohn's overture "Midsummer Night's Dream," Volckmann's "Serenade," No. 3, and the "Carnival à Paris," by Svendsen.

Oscar Weil now holds his head several inches higher; he is a grandfather and feels the dignity of his position.

He will probably give himself to the occupation of writing nachtlieder and berceuses and music of that ilk.

One of the most successful amateur affairs ever given in this city was given at the Concordia Club on January 1, when a number of well-known society people, under stage management of George Lask, and musical direction of Leo Bruch, gave an entertainment which according to their program was:

THE ROYAL BLUFF.

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Bluff the XLII., King of Atruria.....Sam Jacobi
Pantiflando, major domo.....Henry C. Ahpel
Maximilian, Duke of Thrace.....Leo Davis
Daedalus, a shoemaker.....Max J. Koshland
Pierrot, his son.....Milton Bremer
Phosha, the Princess.....Miss Hilda Rosener
Amina, her maid.....Miss Molly Simon
Tutti.....Miss Florence Levy
Ladies of the court.....Miss Hattie Simon

Miss Hilda Rosener created quite a sensation by the dash and talent displayed. Although her voice has never been cultivated in the least, she has one of decided beauty. All the participants are said to have done admirably well.

Chorus: Messrs. Joseph Hirsch, Paul Manheim, Arthur Bastheim, Newton Neustadter, Sol Oppenheimer, Julius Feigenbaum, Leo Clayburgh, Syl. Davis, Leroy Slesinger, Joseph Greenebaum, Misses Beatrice Sachs, Hilda Brown, Estelle Seller, Jennie Seller, Ada Sheeline, Jennie Samuels, Hilda Fechheimer, Edna Blum, Edith Cohn, Elsie Levy and Sophie Clayburgh.

Mrs. Marriner-Campbell has just received the music of the "Ave Maria," by Henry Holden Huss, and the "Rose of Avontown," by Mrs. H. H. A. Beach, which she intends presenting by her talented and attractive class of young girls. Mrs. Campbell has some superb voices, and her work is of such a high order that it is never anything but a distinct pleasure to hear her pupils.

D. P. Hughes has resigned from his position as choir-master of the Unitarian Church of Oakland.

Alfred Wilkie was tendered a large concert last night. I was unable to be present, but understand that it was enjoyable throughout. Wilkie will leave soon for the East and thence to Cuba. Wilkie is a tenor who has been well and favorably known for many years. He has a large circle of friends who wish him well.

That Julius Witmark is winning the hearts of all who meet him is in evidence from the following clipping from the *Los Angeles Record* of January 16, which will furnish interesting reading matter for his hosts of friends in New York and elsewhere:

THE SWEET SINGER REMEMBERED.

ELKS SHOW THEY APPRECIATE WHAT JULIUS WITMARK HAS DONE BY PRESENTING HIM WITH A WATCH CHAIN.

Julius P. Witmark, the well-known baritone, who finished his engagement Saturday night at the Orpheum, was pleasantly surprised at the end of his turn. As soon as he left the stage he was asked

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to attend a little supper that had been arranged as a farewell to the popular singer. Later in the evening Messrs. Adolph Ramish, M. A. Hamburger and Charles O'Neill presented Mr. Witmark with a watch charm.

It is in the form of an Elk's emblem and is an elk's tooth, beautifully mounted. The charm bears the elk's head. On the back was engraved: "Presented to Julius P. Witmark by B. P. O. E. Lodge 99, Los Angeles, Cal." The presentation speech was made by George Fuller Golden, the humorist. Mr. Witmark responded as best he could under the circumstances.

The presentation was a complete surprise, and was a slight recognition of the assistance rendered the Elks by Mr. Witmark during his engagement, particularly at the funerals of the late George B. King and Dion Romandy.

Witmark has closed one of the most successful engagements known to the vaudeville stage. He became an instantaneous success, and gained upon every appearance.

* * *

Frank Coffin substituted on a few hours' notice at the Wilkie concert, and as usual won no end of admirers for his fine singing. Coffin has a voice of unusual purity and resonance, together with a marked degree of musical intelligence and a very agreeable personality. He has a great part of the tenor work of San Francisco, and it could not be in better hands than in his, for he is interesting.

* * *

Miss Gerda Wismer, of the Daly company, is in the city on a visit to her family, of whom Hother Wismer, the violinist, is a talented member.

* * *

Mme. Agnes Fried has engaged as assistants Giulio Minetti, violinist, and Hilda Newman, pianist, which ought to insure success for the concerts to be given January 31 and February 4 at Sherman Clay Hall.

* * *

Gerome Helmont and his assistants, Grace Preston and Ida Simmons, appeared to a very large audience, which seemed thorough pleased with the entertainment afforded. Recalls were numerous and enthusiastic. The company met with much success in Stockton, San José and Sacramento.

Miss Hilda Newman played in Sacramento in the Capital Concert series last week, with immense success. Miss Newman is very talented and has a great amount of dash. Although a fine soloist, she is an exceptionally gifted accompanist.

* * *

One of the busiest musical bodies in San Francisco is the Knickerbocker Male Quartet, composed of Herbert Williams, C. M. Elliott, D. B. Crane and L. A. Larsen. These singers have much of the lodge work, the funerals and the club work of the city, and they discharge it admirably, having every requisite for an artistic quartet. The voices are exceptionally good and blend well. They are called into requisition in many of the outer lying towns, and always arouse intense enthusiasm. December 27 they sang at Fresno at an Odd Fellows' entertainment, when the Fresno Republican said:

The finest musical entertainment of the season took place at Armory Hall last night under the auspices of the Independent Order of Odd Fellows. The Knickerbocker Male Quartet of San Francisco were on hand and proved a combination hard to beat in the musical line. They were assisted by the Entre Nous Club, Professor and Mrs. W. Scott Heywood and Mrs. J. W. Gearhart.

The entertainment was given for the benefit of the friendship fund of the general relief committee of the order, and was a financial as well as an artistic success. Nearly eight hundred people were present and all went away with a feeling of satisfaction. * * *

The Knickerbockers then appeared and captured the audience. Their rendition of "In Silent Mead" was simply immense. D. B. Crane as first bass was second only to L. A. Larsen, the second bass. The tenors, H. Williams and C. M. Elliott, also proved to be artists. They were accompanied by Mrs. J. W. Gearhart on the piano.

The Tivoli has been playing to packed houses all through the holiday season, and Monday opened with "The Wedding Day," which promises to be a great hit. In addition to the fine cast of this opera house, Berenice Holmes has been added and was greeted royally here, where she is well and favorably known. J. Josephs is concertmaster of the orchestra, and Pietro Marino has joined the forces.

* * *

"The Idol's Eye" and "The Wizard of the Nile" will be presented at the Columbia with Frank Daniels and his great company this week and next.

EMILIE FRANCES BAUER.

Natalie Dunn Engaged.

Miss Dunn, the soprano coloratura, sang at some prominent concerts last week, and next week will sing for the New York State M. T. A. section meeting and concert at Carnegie Hall, January 31. Some time ago she appeared at Joliet, Ill., and her success there was pronounced, as the appended shows:

Miss Natalie Dunn made a very pleasant impression, her numbers being given with delicate grace. In the "Bird Song" she attained F natural above high C with a clear, pure tone.—Joliet, Ill., News.

Peabody Conservatory of Music.

The seventh recital of the present season was given Friday afternoon, January 20, by Emanuel Wad, pianist, a member of the faculty. The carefully selected program was calculated to show his thoughtful study and complete mastery of the instrument, a beautiful Knabe, and was given in a thoroughly musicianly manner.

Mr. Wad is of Danish birth, a graduate of the Conservatory of Copenhagen, a pupil of Niels Gade, and has studied for several years with Leschetizky, in Vienna. He has met with unusual success as a teacher, having in Baltimore at this time a number of pupils of decided talent, several of whom occupy positions on the staff of teachers of the Peabody preparatory department. He teaches the method of Leschetizky (that most famous of living teachers), and shows in his interpretation of the classicists the beauties revealed only to the enthusiastic genius. Bach ceases to be a medium for equalizing the hands, and glows with lights and shades and warmth of color. Mr. Wad is also a composer of merit, occasionally giving one of his smaller pieces on his program.

The program at his recital was as follows:

Fugue from Suite in E minor.....Händel
Tempo di Ballo in D and Pastorale in E minor.....Scarlatti
Sonata in C major, op. 53.....Beethoven
Minuetto, in B minor.....Schubert
Wiegand in E flat, and Traumeswirren in F minor.....Schumann
Etude in G flat major, and Nocturne in D flat major.....Chopin
Staccato Caprice.....Vogrich
Paraphrase on Mendelssohn's Midsummer Night's Dream.....Liszt

Letters from Pittsburg.

THE PITTSBURGH ORCHESTRA—A DISLOCATION.

PITTSBURG, January 23, 1899.

Editors The Musical Courier:

THERE are many silent observers of the very peculiar phenomenon now in progress in our city among the musical people, many who would ordinarily not protest against the continuation of the present overwrought feeling generated by an inartistic and irrational impulse, but who are finally impelled to ask for a cessation of such proceedings as the following, described in the Dispatch of yesterday's date:

TESTIMONIAL TO HERBERT.

Popular Leader of Pittsburgh Orchestra Honored at Hotel Schenley Concert—Called from the Audience.

Victor Herbert, the popular leader of the Pittsburgh Orchestra, received a most flattering testimonial from his fellow musicians at the concert for the benefit of the Fruit and Flower Mission, given in the assembly room of the Hotel Schenley by the proprietors of that hotel, last evening.

At the conclusion of one of the orchestral numbers cries for Herbert broke from the applauding auditors.

Mr. Herbert, who was in the audience, arose and bowed. But that did not satisfy them. They were not satisfied until he ascended the platform. He was presented with a large bouquet of splendid roses, the gift of members of the Pittsburgh Orchestra. He then took the baton and conducted the orchestra while it rendered a selection.

The program was: March, "The President," selections from "Prince Ananias"; songs, "The Silent Rose" and "I Love Thee," by Mrs. H. L. Gilmore; "Badinage," waltz from the "Wizard of the Nile," selection from "The Serenade"; march, "Gate City Guard"; march, "The Belle of Pittsburgh"; fantasia from "The Idol's Eye," 'celo solos, "Pensée Amoureuse," by Louis Heine; "Ocean Breezes"; songs, "To the Irish Harp" and "The Time Will Come," from "Prince Ananias," by E. S. Fownes; gems from "The Fortune-Teller" and "American Fantaisie." Mrs. Gilmore, the soprano, who responded to an encore, sang "Bonny Sweet Bessie, the Maid of Dundee."

The orchestra was composed of twenty-five members of the Pittsburgh Orchestra, with Paul Henneberg as the conductor and J. H. Gittings as accompanist.

Seriously we would ask whether Theodore Thomas, or Mr. Paur or Mr. Gericke or Mr. Van der Stucken or Mr. Nikisch could ever be guilty of pandering to a distorted idea of music as Mr. Herbert is doing, knowing, as he must, that he is aiding with his co-operation in "dislocating," as Lecky calls it, the tendency and warping the judgment of the people.

All kinds of excuses will be offered as an offset to this conduct, but there it remains as recorded, a damnable indictment against Mr. Herbert as a symphony conductor so-called, and it, in addition, proves that his proper sphere is the brass band and popular and operette music. The reign of Herbert here must, of necessity, prove disastrous to good music, as the future will prove. We are sorry to admit this, but it is an unavoidable conclusion to a premise apparent to the judicious, who see in the creation of a popular idol the destruction of legitimate art.

TWO VIOLINISTS.

PITTSBURG, January 16, 1899.

Editors The Musical Courier:

The action of the Pittsburgh Orchestra committee in selecting Victor Herbert as conductor for another season

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places the enterprise on a strictly business basis. It cannot now be regarded as an organization for the dissemination of symphonic music, but rather as an amusement enterprise which it would be unfair to criticize from a symphonic standpoint.

The action of the committee is doubtless based upon the grounds that popularity with a certain element is at this juncture more desirable than artistic worth.

We do not wish to reflect in the slightest degree on the committee, as we know they are all very estimable and shrewd business men who apparently recognize the fact that the community as a whole is not yet ready for a truly symphonic performance. When we reach that desideratum we have every confidence that the committee will give us a conductor and orchestra worthy the name.

Yours respectfully,

TRAUMEREI.

Editors The Musical Courier:

Allow me to protest against the publication in your columns of attacks on the Pittsburg Orchestra and its work. I have had opportunity, during several visits to Pittsburg, to become familiar to a degree with the organization and its performances, and it is apparent to the most careless that the attacks in question proceed from ill-judged malice, while there is some ground for guessing that their taste has been imparted by sour grapes.

It is not on the ground that the Pittsburg Orchestra is not open to criticism, however, that I object to your permitting such malignancy to disfigure your paper, for no orchestra is beyond the judgment of the honest lover of music. It is on the ground that such causeless, senseless and useless emanations are detrimental to the interests of music in general. I have not the honor of the acquaintance of a single gentleman connected with the Pittsburg Orchestra; but the orchestra is one of the very few orchestras we have, it is honestly struggling for advance in the divine art, it is important in itself and in its relations, and it deserves cordial, unselfish support from every candid musician.

I therefore submit that in publishing the attacks referred to you are, first, unjust; second, injuring music; and third, palpably injuring THE MUSICAL COURIER, for I have knowledge of several lovers of fair play who have quit your paper in disgust on this particular ground.

BRUCE ROMER ADAMS.

NEW YORK, January 16, 1899.

[We cannot close the columns of this paper to a free discussion because of a possible loss of subscription. In fact, such subscribers as would cancel their subscription because we give both sides a hearing are not apt to belong to the class of readers desirable for a great paper. They belong to a boycotting class, and that is an un-American class. Let us have all sides of a question discussed. The admirers of the Pittsburg Orchestra have had columns upon columns devoted to their claims in this very paper.—EDITORS M. C.]

Brooklyn Amateur Musical Club.

A concert for the benefit of the choir of the Olin Methodist Episcopal Church took place Tuesday evening, January 10, when the following artists took part: Miss Lila Juel, soprano; Miss Grace Gregory, contralto; Miss Agnes Everett, violinist; Miss G. P. Leighton, pianist, and the Brahms Ladies' Quartet. The program was interestingly modern.

Mendelssohn Glee Club "Smoker."

At the "smoker" of the Mendelssohn Glee Club, Friday evening last, an artistic program was given. The Kaltenborn String Quartet met with its usual success, this being its third appearance before the club. Other artists on the program were Mrs. Katharine Fisk, Heinrich Meyn and Miss Martha Miner, who sang a group of American songs by Foote and Chadwick, with success.



LEAVENWORTH.

LEAVENWORTH, Kan., December 29, 1898.

THE second of the series of the Appy-Hunt recitals was heard last night at Chickering Hall by a large and fashionable audience. Musically this was undoubtedly the most enjoyable of the recitals, as the program was of a more artistic and classic nature. Mrs. Jeannette Landis Weakley, contralto, of St. Joseph, was heard for the first time here, and was well received—not only for her beautiful voice, but for her charming presence.

Louis Appy, 'cellist, of Kansas City, always a favorite here, never played better, and was received with enthusiasm. He was very happy in his selections, which were light and rhythmical, and appreciated by the audience. The Largo by Handel deserved its well merited applause, as did the intermezzo, which is always welcomed warmly.

Franklyn Hunt, baritone, was in excellent voice, and his magnificent reading of "It Is Enough," from the "Elijah," was the most notable feature of the program. His artistic conception of ballads is always beyond dispute, as was displayed again last night in his singing of "The Rosary," by Nevin, and Chadwick's "Oh, Let Night Speak of Me," both heard here for the first time.

A very artistic program was closed by the "Night Hymn at Sea," by Mrs. Weakley and Mr. Hunt, which made a fitting climax of a most enjoyable musical evening. Miss Mac Farlane was the accompanist. Following was the program:

Fantasia from William Tell.....	Kummer
The Rosary.....	Nevin
Oh! Let Night Speak of Me.....	Chadwick
Mr. Hunt.	
Nobil Signor, from Les Huguenots.....	Meyerbeer
Mrs. Weakley.	
It Is Enough, from Elijah.....	Mendelssohn
(Cello obligato.)	
Mr. Hunt.	
Irish Folksong.....	Foote
What the Chimney Sang.....	Griswold
Mrs. Weakley.	
Largo.....	Handel
Intermezzo from Cavalleria Rusticana.....	Mascagni
Mr. Happy.	
Night Hymn at Sea.....	Goring Thomas
Mrs. Weakley and Mr. Hunt.	

RHODA MACFARLANE.

ANACONDA.

ANACONDA, Mon., January 10, 1899.

IT may be of some interest to the readers of THE MUSICAL COURIER to hear of the musical happenings in the far West. There is a general idea among the Eastern people, I believe, that we Westerners are nearly all barbarians, and as such would naturally be somewhat behind the times in our musical ideas.

It gives me pleasure to contradict this erroneous belief, and I shall endeavor to convince my Eastern musical friends that I am right.

Last evening I had the pleasure of listening to a most enjoyable recital given by the Ladies' Monday Musical Club. The club has been organized about a year, and is now in a very flourishing condition. Among its members are ladies who have won praise and applause from the concert stage, but, like many others, have married and settled down to a more domestic life.

The numbers were nearly all well given, the last being especially good.

The new Orchestral Society is working on a program, of which I will write later on.

Leo C. Bryant, the popular violinist of the Margaret Theatre, has been chosen director of the society, and there is little doubt but that we shall be treated to some excellent programs later in the season. L. B. CULLEN.

READING.

READING, Pa., January 5, 1899.

THE evening of December 27 was one to be remembered in the musical history of this city, on which occasion Handel's "Messiah" was presented by the Reading Chorus at the Academy of Music, before an audience of about 1,300 people. It had been given twice before, covering a period of several years, and our people were therefore the better able to compare the presentation under notice with those of the past. The universal verdict is that the last was in every respect the best, albeit the others were admirably given, each time with full orchestral accompaniment and some of the most eminent solo talent in the country, including Madame Stone-Barton, Mrs. Sara Barron Anderson, Whitney Mockridge, W. H. Kieger, Myron W. Whitney and others. Thus it will be seen that on no occasion have the solo parts of the great work lacked able interpreters.

The recent presentation, however, stands alone because of the high plane reached in the ensemble—chorus, soloists and orchestra vied with each other in giving their very best efforts, and the result was such a rendition as is seldom heard anywhere.

The chorus on this occasion was the largest ever gathered here for an oratorio performance, numbering about 120 voices, and each was nicely balanced. Edward A. Berg, the director, has been at the head of the local chorus for a quarter of a century, but never before did he have the pleasure of molding into shape such a body of singers as responded to his baton on the present occasion, as the chorus as at this time constituted has only been in existence for about a year.

That chorus simply revelled in the technical difficulties of the great work. From the first phrase of the altos in "And the Glory of the Lord" to the final "Amen" in what Haweis styles "that measured and severe chorus," there was not a break anywhere, and it evoked the spontaneous enthusiasm of the audience.

Mr. Berg conducted in a masterly manner. His reading of the score was marked by all the delicacy of feeling and attention to detail of the thorough musician.

The members of the solo quartet were all new to our people. They were Miss Hildegard Hoffmann, Mrs. Elizabeth D. Leonard, Theodore Van Yox and Ericsson F. Bushnell, all of New York. Miss Hoffmann's voice is of excellent quality and shows the result of very conscientious training. Her readings of "How Beautiful Are the Feet!" and "I Know That My Redeemer Liveth," were full of devotional feeling and artistic expression.

The alto part has always been exceedingly well sung here, consequently Mrs. Leonard had a hard task before her to overcome former memories. That she would suc-

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WILLIAM OSBORN
GOODRICH,
Bass.

ceed was apparent from her delivery of the opening measures of "O Thou That Tellect." But the supreme test came in her singing of "He Shall Feed His Flock," which was magnificently given, and at once placed Mrs. Leonard among the very best oratorio contraltos it has been our privilege to hear.

Mr. Van York was more than satisfactory in the not too plentiful portion of the oratorio allotted to the tenor. His "Comitort Ye" left nothing to be desired, and after "Thou Shalt Break Them" the audience gave him an ovation, and would not be satisfied until he repeated the number.

We have had the pleasure in bygone years of hearing Myron W. Whitney sing the bass part, which has to some extent set the standard; but Mr. Bushnell more than fulfilled expectations, and proved himself an artist of the first rank. For dramatic fervor he has never been equaled in the part. Take, for instance, his delivery of "Why Do the Nations." He simply hurled it at his audience. His changes of tones as the phrases occurred were marvelous, and at its conclusion the house almost rose to him and redemanded it.

The accompaniments were given by that excellent body of Philadelphia musicians, the Germania Orchestra, and as they were thoroughly familiar with the work, and responded promptly to the conductor's baton, the result was an exceedingly smooth and thoroughly sympathetic reading of the orchestral score.

William Benbow, of this city, presided at the organ, and assisted very materially in rounding out the performance.

The next concert of the season will be given on Tuesday, February 7, on which occasion Smart's "Bride of Dunkerron" will be the principal number.

A Loving Cup to Dr. Wm. Mason.

JUST as this paper goes to press the pupils and admirers of Dr. Wm. Mason are engaged in the delightful task of presenting to him a loving cup on the occasion of his seventieth birthday, yesterday.

The presentation and ceremonies took place in the small Steinway Hall, amid many congratulations and special tributes to his distinguished merits and personalities.

Special on Burmester.

A TELEGRAM to this paper from Chicago, dated yesterday, states that Willy Burmester, the violin virtuoso, made a colossal success at the Auditorium, in that city, on Monday night.

Scales and Chords by Eugene Gruenberg.

THE MUSICAL COURIER has received from Eugene Gruenberg, the author and violin instructor at the New England Conservatory of Music, a new exercise book for violin students. Section I. covers the first position; Section II. takes up all of the positions. The book is systematic, and takes up the difficulties which confront a young student and provides a concise means of surmounting them through simple, direct exercises. The common scales, harmonic minor scales, scales in broken thirds, sixths, octaves, tenths, the double-stop exercises, and those in chords, the arpeggio studies, &c., are all excellently arranged, and while apparently simple, would be useful to an advanced pupil. The book is concise, systematic and of unusual benefit to violinists.

George Hamlin.

George Hamlin has just been engaged to sing with the Orpheus Club, of Buffalo, on January 30.

Alberto Jonas.

Alberto Jonas, the piano virtuoso, who played in Baltimore on January 18, Williamsport January 20, and Allentown January 23, will play in Detroit on February 2, and in Cincinnati in March.

The American Concert Company.

THIS new organization, the personnel of which is Miss Mary H. Mansfield, soprano; Mrs. Antonia Savage Sawyer, contralto; Ion A. Jackson, tenor; Francis Walker, baritone, and Mrs. Florence Buckingham Joyce, pianist, gave an interesting concert last Thursday afternoon in the new Knabe Hall, in Fifth avenue. The attendance was not large.

The first part of the concert consisted of Liza Lehmann's "In a Persian Garden," a work which has already been criticised in extenso in THE MUSICAL COURIER; so that any further critical analysis at this time is not needed. It is opportune, however, to give a meed of praise to Miss Mansfield, Mrs. Sawyer, Mr. Jackson and Mr. Walker, who sang it. These singers certainly disclosed all the beauties of the "song cycle," as it is called (possibly because it seems to have neither a beginning nor an end), and their voices rang out in superb strength and blended perfectly. It is safe to say that the work has rarely been given a more effective interpretation.

William C. Carl, the eminent organist, assisted the company, and his playing of Bach's fugue in D major and Thomas Carter's "Carillons de Dunkerque" was most skillful and intelligent. Mr. Carl has seldom been heard to better advantage, and his performance created a furore. He is an organist whose development is never arrested for even a moment. He is ever broadening.

The second part of the program was:

Trio, Spring Song.....	Gilchrist
Miss Mansfield, Mr. Jackson, Mr. Walker.	
Aria—	
Because It's You.....	John Hyatt Brewer
Disappointment.....	Helen Hood
Adieu Marie.....	Adams
Miss Mary H. Mansfield.	
Songs—	
Entreaty.....	Smith
Amami (Love Me).....	Rizzo
Ion A. Jackson.	
Song, Pensée d'Automne.....	Massenet
Mrs. Antonia Sawyer.	
Songs—	
Time Enough.....	Nevin
King Duncan's Daughters.....	Allitsen
Francis Walker.	
Quartet, Extract of Grand Opera.....	Root
A BURLESQUE.	
The Princess.....	Miss Mansfield
The Fairy.....	Mrs. Sawyer
The Prince.....	Mr. Jackson
The Rival.....	Mr. Walker

The accompaniments were played discreetly by Mrs. Joyce, who used one of the new scale Knabe concert grands. The concert was tendered as a compliment to Miss M. Louise Segur.

Zeldenrust.

The young baritone Zeldenrust appeared with great success in a late concert at Steinway Hall, London. His program contained French, German, Italian, English and Dutch pieces, sung in their original tongues. He was particularly successful in the "Vision Fugitive," from "Herodiade."

Anton Hegner on the Pacific Coast.

Anton Hegner, the cello virtuoso, is arranging for an extensive tour on the Pacific Coast during April and May. A number of engagements are already booked for his tour, and he intends to visit the most important cities in Alabama, Texas, California, Oregon, Washington, Colorado and Tennessee.

Clarence Eddy's Recital.

ONCE every year Clarence Eddy gives an organ recital in South Church, corner of Madison avenue and Thirty-eighth street, New York. The event is always one of great interest to the organists of the city, who turn out in force to hear the distinguished visitor. Dr. Eddy gave his annual recital in this church last Monday afternoon, and the edifice was filled with people, many standing in the aisles during the performance. In the choir loft the following prominent musicians, among others, occupied seats: Dr. Gerrit Smith, Edgar S. Kelley, J. Warren Andrews, Lucien G. Chaffin, Homer N. Bartlett, John Hyatt Brewer, Charles A. Morse, F. W. Riesberg, Emanuel Schmauk.

The program was:

Concert overture (new).....	Wolstenholme
Written for and dedicated to Clarence Eddy.	
Ave Maria (new).....	Bossi
Scherzo in G minor (new).....	Bossi
Benediction Nuptiale (new).....	Hollins
Sixth Sonata, op. 86.....	Guilmant
Phantasie, op. 9 (new).....	Labor
On the Austrian Hymn.	
Serenade.....	Schubert
Arranged by E. H. Lemare.	
Fantaisie and fugue in G minor.....	Bach
Romance in D flat.....	Lemare
Toccata in E, op. 149 (new).....	Bartlett
Dedicated to Dr. Gerrit Smith.	

The recital was opened impressively with a concert overture by Wolstenholme, the famous blind organist, of England, and Dr. Eddy brought out its florid beauties in a remarkable way. The two succeeding numbers proved interesting novelties, too, never having been played here before. They are the latest works of Enrico Bossi, director of the Benedetto Conservatory, in Venice, and are gems of purest ray serene. That Dr. Eddy played them flawlessly is taken for granted.

Another blind organist, Alfred Hollins, of Edinburgh, Scotland, figured on the program. His "Benediction Nuptiale" was composed for the marriage of two friends, whose joint initials he has interwoven ingeniously in the principal theme. This proved one of the most enjoyable numbers. And still another blind organist, Josef Labor, was represented on the program. This "Phantasie" for organ, on the "Austrian Hymn," was composed in 1898 by order of the Society for the Advancement of Science, Art and Literature in Bohemia, to celebrate the fiftieth jubilee of the Emperor Franz Joseph. It is one of the most remarkable examples of contrapuntal and scientific skill in existence. In a recent letter to a friend Mr. Labor says: "Every composer may have two kinds of pleasure; of the first he is certain; it is the pleasure he feels while he composes his work. Oh, it is a sweet joy! The second is when the work is acknowledged by a great artist."

In the heavy pieces, the Sixth Sonata, by Guilmant, the Fantaisie and Fugue in G minor, by Bach, and the Toccata in E major, by Homer N. Bartlett, Dr. Eddy was at his best, in his element. His performance of these works was, of course, masterful.

The last mentioned composition deserves more than a passing word. It is an original conception by Mr. Bartlett, being his op. 149, and is dedicated to Dr. Gerrit Smith. It is a work of strength and originality, and is scored with skill. It will prove a popular display piece with the few organists who can master its difficulties.

At the close of the performance Dr. Eddy was surrounded by scores of friends, each of whom desired to shake the hands that had wrought such marvelous effects.

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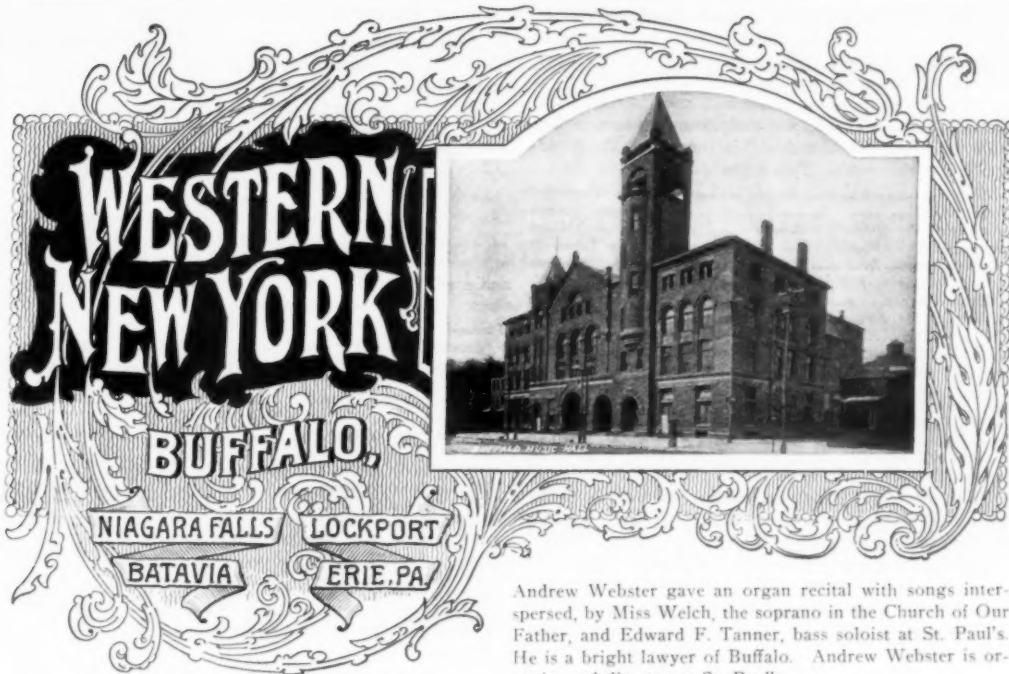
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WESTERN NEW YORK OFFICE THE MUSICAL COURIER,
719 NORWOOD AVENUE, BUFFALO, JANUARY 18, 1899.

Wilt thou have music? Hark! Apollo plays
And twenty caged nightingales do sing.

—Taming of the Shrew.

WITH the grand opera on January 16, 18 and 19, Plunket Greene at the Twentieth Century Club Hall on the 20th, the Liedertafel concert (with Karl Hartner, the former concertmeister of the Symphony Orchestra, as conductor) January 23, Rosenthal January 27, concert of the Orpheus January 30, the concert of the Saengerbund February 6, Emil Sauer February 10, Liza Lehmann's song cycle "The Persian Garden," under the direction of Jaroslaw de Zielinski, February 2, later on the same to be given by Miss Mary Howard—all this sudden activity will break the monotony that has so long existed here in musical matters.

The thanks of the public are due to Messrs. Weed, Butler and Geraus for giving Buffalonians a chance to enjoy the three grand operas given at Music Hall January 16, 18 and 19. It was an herculean undertaking to venture such a risk, in view of the fact that Buffalo's apathy and musical inactivity have been frequently discussed, and there were grave doubts as to the experiment from a financial standpoint.

So it is with great pleasure I state that it was a great success financially as well as artistically. One of the above-named gentlemen asked me what I thought of the plan of building a conservatory of music in Buffalo and engaging first-class teachers. Of course we would hail with joy anything that would raise the musical standard here.

Three nights of grand opera by the Ellis Opera Company—Wagner's "Lohengrin" (in German), with Gadski as Elsa and Kraus as Lohengrin; Bizet's "Carmen" (in French), with De Lussan as Carmen, Toronto as Micaela, Pandolfini as Don José, and Bensaude as Escamillo, and Gounod's "Romeo and Juliet" (in French), with Melba as Juliette and Bonnard as Romeo—were given at Music Hall this week.

December 13 Philip Smith gave a musicale at his artistic home at Johnson Park. Mr. Smith is a brilliant lawyer, and though not a performer on any instrument, his love of music induced him to study musical history, old and modern composers and everything pertaining to give him valuable information on music, until he is a veritable encyclopaedia.

A large Æolian was placed in the music room, on which

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CLARK,
BARI-
TONE

Andrew Webster gave an organ recital with songs interspersed, by Miss Welch, the soprano in the Church of Our Father, and Edward F. Tanner, bass soloist at St. Paul's. He is a bright lawyer of Buffalo. Andrew Webster is organist and director at St. Paul's.

Op. No. 1, by Andrew Webster, is a lovely little blonde, four years old. This was duplicated by op. 2 and 3, a few weeks ago. A chance for Mr. Webster to compose a new Berceuse.

In THE MUSICAL COURIER of December 21 we find in Mr. Floersheim's Berlin letter a notice of a call he had from an ambitious American girl, Miss Esther I. A. Taylor, of Detroit, who is now studying with Madame Melanie von Tempsky, of the Berlin Royal Hochschule. An interesting letter of hers reached this office speaking of Mr. Floersheim's reception of her in this way:

"My singing is improving finely, and my voice is much stronger now. Two weeks ago I sang for Mr. Floersheim, the representative of THE NEW YORK MUSICAL COURIER, and I had splendid success. He is the greatest critic in Berlin and only the finest artists dare sing for him. But I got up my nerve and sang for him. He expressed himself as delighted, said I had a lovely voice, lots of talent and sang with great soul and that I have a brilliant future before me. Such praise from such a source stimulates one's ambition."

Miss Taylor was formerly a pupil of Gustavus Hall. She always had a remarkable talent for the piano, which will prove an invaluable aid to her.

Miss Katherine Halliday, a promising 'cellist, of Buffalo, who has been in Berlin since April, 1897, and expects to return in April, 1900, is working hard to fit herself for a professional musical career.

She is a Canadian, of English parentage, and early in life was taught the rudiments by her mother; later she became a pupil of Giuseppe Dinelli, pianist, a professor at the Toronto Conservatory. She soon developed a taste for the 'cello, and Paul Morgan became her teacher. A letter re-

ceived from the famous 'cello instructor, Hausmann, of Berlin, who is also a member of the distinguished Joachim Quartet, speaks in enthusiastic terms of his pupil. Miss Halliday is a pupil of the Royal Hochschule. With her ambition and natural talent combined, we predict that she has a great future before her.

Miss Alice Whelpton's second subscription afternoon musicale was held at the spacious mansion of Mrs. Henry French, Delaware avenue, January 12. Much skill was displayed in decorating the music room; the effect of the electric lights was especially beautiful. Miss Whelpton played selections from Grieg, Rubinstein, Rachmaninoff and Saint-Saëns with her usual brilliancy. Richard Fricke made his 'cello fairly speak. He gave Saint-Saëns' "The Swan," and "Berceuse," a new composition by that famous Frenchman Gabriel Fauré. Miss Elizabeth Argue, who has just left Buffalo for a course of study in New York, sang selections by Rubinstein, Schubert, Nevin, Clayton Johns and Meyer-Helmund acceptably.

Jaroslaw de Zielinski, organist and director at the Richmond Avenue M. E. Church, is making preparations for the concert to be given in that church on February 2.

Seth Clark will give a series of three free organ recitals at Ascension Church. The first one will take place at 4 o'clock on Saturday afternoon, January 21. Edward E. Tanner will sing.

The second chamber music concert given by Buffalo artists took place at the International Hotel, Niagara Falls. The following was the program:

Trio, violin, 'cello and piano, op. 16.....Jadassohn
Joseph A. Ball, Richard Fricke, Mrs. Nellie M. Gould.
Song, How Fair Thy Face.....Meola
Miss Mabel Thurlow.
Violin, Legende, op. 17.....Wieniawski
Joseph A. Ball.
'Cello—
Traumerei.....Schumann
Erl King.....Schubert
Richard Fricke.
Song, A May Morning.....Denza
Miss Thurlow.

Trios—
Serenade, op. 15.....Kirchner
Slavische Tange, No. 2.....Dvorak
Mr. Ball, Mr. Fricke and Mrs. Gould.

Although the entire program seemed to please, especial mention should be made of Mr. Fricke's soulful interpretation of "Traumerei" and masterful playing of Schubert's "Erlking," which Mrs. Gould accompanied to his extreme satisfaction. Mr. Ball's violin solo selection from "Lohengrin," which he added to the program, was played with much expression, and Miss Thurlow was in splendid voice; she sings with finish and feeling. She received a deserved encore.

Miss Ada M. Gates is a capable singer and enthusiastic musician. She is principal of one of the grammar schools of our city, and her love for the art has proved contagious in her school, for it is well known that the pupils in School No. 22 do the best work in singing of any in the city.

She has a good, pure contralto voice, ranging from low C to A. She is a pupil of Miss Elizabeth Cronyn, and keeps up her musical work by constant study. Among her repertory is the contralto part of the "Persian Gar-

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den." She sang two years at the Central Church, when Mr. Lund was director; four years at the Church of the Messiah, then at Westminster Church. On Christmas Day she had some prominent solos at the Catholic Cathedral of Buffalo.

* * *

"Song of the Spinning Wheel," op. 48, by Ludwig Bonvin, is a lovely composition for ladies' quartet, with piano accompaniment, especially written for the pupils of Miss Elizabeth Cronyn. The alto part, sung by Miss Ada Gates, reaches low F.

* * *

When I review the works of Ludwig Bonvin, so beautiful and spiritual, and turn to the "compositions" of Leander Fisher, it is truly a step from the sublime to the ridiculous. I am sorry for the parents who lack a musical education themselves and cannot discern the difference between good music and Fisher's tinkling trash. Thus their children learn music (if music it can be called) that is 'way behind this progressive age. And—Mr. Fisher asserts he has a royalty from his stuff.

* * *

The thirtieth recital of the Saturday Musical Club, organized November, 1892, was held at the music studio of Miss Emma L. Hayward. Fourteen of her pupils, ages ranging from seven to thirteen, played. The eleventh recital of the Etude Musical Club was held at the same studio December 3. The pupils belonging to this club are the advanced ones. Miss Hayward gave a short sketch and analysis of the composers and their compositions, comprising Chopin, Grieg, Brahms, Von Weber, Heins and Engelman.

* * *

Mrs. Evelyn Choate gave a series of three informal lectures at one of the Twentieth Century club rooms. The first work described and illustrated at the piano was "Lohengrin," the next analysis was "Carmen" and the last "Romeo and Juliet."

Coming just before the opera it ought to have been an incentive for those who intended to hear the operas, to be present and become informed by her scholarly and instructive lectures, so ably illustrated. The only excuses for the smallness of the audience were the inclemency of the weather and a regular epidemic of the grip that has prevailed in Buffalo this week.

Mrs. Choate's lectures were very instructive; she ought to continue in that line of work, and soon our musical people will realize their value. She drew large audiences in Rochester, where she gave lectures on "Tannhäuser" and "Lohengrin." Buffalo's musical people had better wake up, for Rochester is surely getting ahead of us musically. A Rochester church choir gave "In a Persian Garden" several months ago, and then repeated it at the Dansville Sanitarium.

January 24 the chorus of the Tuesday Musicales of Rochester will give a concert in the club's series of artist recitals. The chorus will be assisted by the New York 'cellist, Miss Lillian Littlehales. Mrs. Louis E. Fuller will accompany her. The club has also engaged MacDowell to appear in February. MRS. KATHERINE RIESBERG.

De Kotski.

A. Kotski, the composer of the well-known piece, "Réveil du Lion," who is, by the way, already over eighty years old, is on a concert tour through Russia. On December 8 the aged pianist gave a concert in Kiev, with tremendous success. One of the best music critics of that city could not find enough words to praise the singing, beautiful and sensual touch of the old virtuoso. As a rule A. Kotski in all his concerts is playing his famous "Awakening of the Lion," which piece was composed fifty years ago.

The Castle Square Opera Company.

"THE QUEEN'S LACE HANDKERCHIEF" AT THE AMERICAN THEATRE.

JOHANN STRAUSS' sprightly comic opera, "The Queen's Lace Handkerchief," is running at the American Theatre this week. This is the cast:

The KingLizzie Macnichol
The QueenEloise Morgan
Donna Irene, the Queen's confidante.....Laura Millard
Marquise of Villareal.....Josie Intropodi
Cervantes, a poet.....Jos. F. Sheehan
Count Villalobos y Roderiguez, Prime Minister and head of the Regency.....Henry Norman
Don Sancho De Avellaneda y Villapinedones, tutor to the KingFrank Moulan
Marquis de la Marecha Villareal, Minister of War.....Frank Ranney
Duke of Feria, Minister of Finance.....J. G. Gibson
Count San Gregorio, Minister of Interior.....O. Rieley
Count Ermos, Minister of Navy.....Albert Juhre
Don Diego de Barados, Minister of Police.....W. H. Pringle
Dancing Master.....Chas. G. Scribner
Master of Ceremonies.....Amelia Fields
Antonio, innkeeper of the Sierra Nuaro.....W. H. Brown

The excellence of the chorus singing is worthy of comment, and a word of praise should be given to the sumptuous staging of the opera.

"Lucia di Lammermoor" will be put on next week.

Ida Benfey's Reading.

"I THINK," said Ida Benfey, as she faced an audience that filled Carnegie Lyceum Monday night, "that the Book of Job is the history of the growth of a soul." Miss Benfey made a few apposite prefatory remarks touching the meaning of what she was to declaim, and a few general explanatory comments on this sublime composition. She was attired simply in a black gown, and stood near a lectern, upon which was her manuscript. Her notes, however, she but infrequently consulted, for her memory held all the treasures she cared to disclose. Miss Benfey was conscientious in discarding such parts of the book as do not hold unchallenged authenticity.

She omitted some of the familiar parts, which commentators denominate the prologue and epilogue, rejecting also the Elihu interlude, which is held by some biblical scholars as spurious.

Miss Benfey had evidently searched out the inner meaning of the cries she uttered with such declamatory force. She wailed as if her soul were surcharged with woe, her wonderfully mobile features and expressive face enabling her to accentuate the meaning of Job's lamentations. By her consummate art she held the exclusive attention of her hearers. She is a great elocutionist. To her beauty and magnetism, however, much of her success must be ascribed.

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Riesberg's Activity.

Syracuse and Baltimore are two of the larger cities which have recently been visited by F. W. Riesberg as accompanist. This branch of the art finds him increasingly busy this season.

Macfarlane Recital.

Will C. Macfarlane will give a free organ recital Thursday night, January 26, at All Souls' Church, Madison avenue and Sixty-sixth street, assisted by Mme. Marie Gramm, soprano; E. C. Banck, violin, and Emil Gramm, viola.

Albert Zimmer, Soloist.

Professor Albert Zimmer, the talented young violinist, who was summoned to America to take Ovide Musin's place in his violin school during the latter's absence in Liege, is available for concerts during the season, and is under the management of Victor Thrane. Space is devoted to this artist in another part of this issue.

Clement R. Gale at Calvary.

Next Sunday evening this will be the musical program at Calvary P. E. Church, Twentieth street and Fourth avenue:

March	Hill
Baptismal Song	Meyerbeer
Overture in C minor	Mendelssohn
Magnificat, in B flat	Martin
Antem	Bennett

Maud Chappelle.

Miss Maud Chappelle, the contralto, scored a big success at Metropolitan Hall, January 14, singing at very short notice before an audience of 1,500. She was obliged to respond to two encores, and was at once engaged for three concerts, January 17, 19 and 21. Miss Chappelle is a pupil of Miss Montefiore.

Howard Forrer Peirce.

On account of an attack of the grip Mr. Peirce was prevented from playing in the Eastern recitals of Plunkett Greene, for whose American tour he was engaged as solo pianist and accompanist. He will join him this week, however.

Mr. Peirce has given a number of successful piano recitals in the West this season.

Frank Damrosch to Young People.

Frank Damrosch, the brother of Walter, and a son of the late Dr. Leopold Damrosch, will give his fourth symphony concert for young people next Saturday afternoon, in Carnegie Hall. The program will be:

Overture, Oberon	Weber
Concerto for the violin, Andante and Finale	Mendelssohn
Miss MacCarthy	
Polonaise from Serenade for strings	Beethoven
Waltz, Stories of the Vienna Forest	Strauss

Miss Maud MacCarthy will be the soloist.

A Coombs Recital.

C. Whitney Coombs' compositions for church use exclusively will form the basis of an interesting recital at his church, Sixth avenue and Twentieth street, the Church

of the Holy Communion, on Thursday evening, February 2. Here is an opportunity for many a choirmaster to become acquainted with some dignified and effective church music, performed as the composer conceives it. Mrs. Gerrit Smith, soprano; William Fredric Spence, violinist, and Hans Kronold, 'cellist, will assist the excellent choir of men and boys, and a unique and interesting recital may be anticipated.

Norwich, N. Y., Festival.

When this issue of THE MUSICAL COURIER is received, Rev. Dr. Adrian P. Babcock's festival will be in progress. For it he has engaged the following solo talent: Miss Hildegard Hoffmann, Mrs. E. M. Terwilliger, sopranos; Mrs. Antonia H. Sawyer, alto; Charles A. Rice, tenor; Albertus Shelley, violinist; Miss Charlotte Baker, reader; Miss Alice Bates and Miss Kate Fowler, accompanists; Dr. H. R. Palmer, conductor; chorus of 200 voices.

The beautiful little town, the pearl of Chenango Valley, has a high appreciation of music, and this festival cannot be otherwise than a great success.

Dannreuther Quartet.

The Dannreuther Quartet will give its second concert of the season as the next invitation evening musicale of Chickering & Sons, at Chickering Hall, on Thursday, January 26. The program will consist of the Borodine Quartet, No. 2, in D major (posthumous); the theme and variations from the E flat major Bazzini Quartet and the Beethoven Trio, op. 70, No. 2, in E flat major, for violin, 'cello and piano. The members of the Dannreuther Quartet, Gustav Dannreuther, Josef Kovarik, Otto Schill and Emil Schenck, will be assisted by Hermann Hans Wetzler, piano. This excellent organization is now in its thirteenth season.

Harriet Whittier.

Miss Harriet Whittier, of Boston, who is soprano of the North Church, Portsmouth, N. H., has been doing remarkably fine work this winter. In addition to her church work, she has a large class of pupils in Portsmouth, besides another large class in Boston; so she divides her time between the two cities. Last week Mrs. Scott Owen, one of Portsmouth's well-known society leaders, gave a tea in Miss Whittier's honor. Miss Whittier delighted everyone by singing a number of songs. The North Church choir will soon give "The Stabat Mater," with full chorus. Miss Whittier, of course, taking the leading part.

Last Wednesday Miss Whittier sang for the Franklin School Association in Boston, and on January 28 will sing for the MacDowell Club.

Miss Whittier has a clear, high soprano voice, which has been carefully and artistically cultivated; she sings with musical feeling and holds high rank among the young singers of Boston.

Hattie Scholder.

In the recital given recently in the Carnegie Lyceum by the pupils of the Eppinger Conservatory of Music there appeared a pianist so small that her feet could not reach the pedals, and a device had to be used in order to enable her feet to touch them. This diminutive player was Hattie Scholder, a bright, healthy girl, who is scarcely seven years of age. Her playing evoked the widest enthusiasm, and she was proclaimed the most astonishing girl pianist who had been heard in New York in years. She played with an intelligence, a self-poise, an accuracy really surprising. She never struck a wrong note and her phrasing was well nigh perfect. Evidently she possessed extraordinary talents, which had been directed intelligently by a capable and painstaking preceptor.

A subsequent hearing of the girl at the Eppinger Conservatory confirmed and strengthened the impression her performance at the pupils' recital made. On this occasion she played a number of the Bach inventions and some of

Beethoven's smaller works. Her technic has been wonderfully developed for one of her years, but it has not been permitted to outrun her intelligence. She is Mr. Eppinger's star pupil, and he takes the deepest interest in her musical development. He is training her in the way she should go, and when he decides to bring her out she will make a sensation.

Concert at the New York Avenue M. E. Church, Brooklyn.

Sir W. Sterndale Bennett's lovely sacred cantata "The Woman of Samaria" will be sung in the New York Avenue M. E. Church, corner of New York avenue and Dean street, Brooklyn, on next Sunday evening, at 7:30 o'clock, by Miss Lida Frank Price, solo soprano; Miss Miriam Gilmer, solo contralto; Frederick A. Grant, solo tenor, and Edwin J. Webster, solo baritone, with a chorus of twenty-four voices, under the direction of Abram Ray Tyler, the organist and choirmaster of the church. The public is always cordially welcomed at these services.

Hoerrner of Binghamton.

Mr. Hoerrner and his vested choir at Trinity Memorial Church gave another of the series of special music services recently, when the Christmas tide cantata, "The Holy Child," was sung. The large audience which attended, in spite of the cold, was an appreciative one, and it seemed that the choir never sang better. Mr. Hoerrner conducted with nicety as to detail, and Mrs. Matthews was an excellent accompanist. Miss Sweet, Mr. Peck and Mr. Starr, the soloists, were pleasing in their work.

Mr. Hoerrner has begun work, with Trinity Memorial Church choir, on Gaul's cantata, "The Ten Virgins," which will be given during the Lenten season for the special music service.

Edith J. Miller.

Miss Edith J. Miller, the young contralto, has just returned from Canada, where she has been giving a series of concerts, which were highly successful, as the following criticisms attest:

A society audience greeted Miss Edith J. Miller and her artist coadjutors last night in Association Hall. Miss Miller was on the program for no fewer than eleven numbers, yet the enthusiasm of the audience forced her to accede to several encores. She was especially effective in Tirindelli's passionate song, "To Love, to Suffer," while Brahms' "The Little Dustman" gave her ample opportunity to exhibit the charming simplicity and sweetness of her voice. Few can excel her as a conscientious interpreter of a writer's sentiments. Not the least effective power possessed by the singer is her winsome stage presence and gracious manner.—Toronto World, January 17.

It was a representative audience of music lovers who greeted Miss Edith J. Miller at Association Hall last night. Since her removal



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to New York Miss Miller has greatly developed and improved in her singing, and her hearers last evening were delighted.

Out of a program of eleven numbers, showing great versatility and artistic interpretation, the three special favorites were Tosti's "Spring" and Franz's "Im Herbst," in which she displayed great dramatic power and feeling. "The Little Dustman," Brahms' exquisite little song, was sung delicately and with great sweetness.—Toronto Globe, January 17.

Miss Edith J. Miller quite charmed her hearers, her voice, a rich and very sweet contralto, growing upon one more and more as she sang. Her program was very varied and consisted of eleven songs.—Ottawa Journal, January 14.

Miss Edith J. Miller sang at the Women's Morning Music Club concert in Harmony Hall yesterday afternoon, presenting a very difficult program—eleven songs—in a sweet, rich contralto voice. Her expression and phrasing were excellent and her voice of exceptional range.—Ottawa Free Press, January 11.

Miss Edith J. Miller sang eleven numbers in a manner that marked her as an artist of great merit. The Women's Morning Music Club came away thoroughly charmed by her truly lovely voice.—Ottawa Citizen.

Von Klenner Musicales.

The pupils of Madame Von Klenner gave the following program before a large number of invited guests in her beautiful studio, 40 Stuyvesant street, on Saturday last. Besides those mentioned on the program, Miss Mary Nickerson sang some English songs, and Miss Knapp supplemented her regular number with "Ich liebe dich," by Forster.

Message of the Rose.....	Hood
Maiden, Arise.....	Abt
Miss Harriette Duffy.	
Nocturne.....	Denza
Miss Clara A. Thorpe.	
A Dream.....	Bartlett
If I But Knew.....	Smith
Mrs. F. M. Avery.	
Frühlingslied.....	Mendelssohn
Miss Elsa Gravenhorst.	
My Love Is Like a Red, Red Rose.....	Brandeis
Were I Gard'ner.....	Chaminade
Miss Sophie Sohst.	
Ouvrez.....	Dessauer
Miss Barbara Reitmayer.	
Dein.....	Bohm
I Love and the World Is Mine.....	Johns
Miss Anna Rubino.	
My Heart Ever Faithful.....	Bach
Miss Lillian V. Watt.	
Aller Seelen.....	Lassen
Waldruf.....	Schmidt
Mrs. B. O. Klein.	
Romance, Paul and Virginie.....	Massé
Miss Grace Loomis Harrison.	
Rejoice Greatly.....	Händel
Mrs. E. A. Bulen.	
Cavatina, Queen of Sheba.....	Gounod
Miss Bessie Knapp.	

"The Aller seelen," of Lassen, sung by Mrs. Bruno Oscar Klein, was most effectively given, and merited the applause which it received. The clear young voice of Miss Harrison was greatly admired, as was also the really brilliant rendition of "Ouvrez," by Dessauer, by Miss Reitmayer.

Among the more advanced pupils special mention must be made of Miss Bessie Knapp, Miss Rubino and Miss Watt.

To gain some idea of the results obtainable from the proper application of the wonderful Garcia method it is most desirable to hear these young singers during a series of winter musicales. The progress and improvement in style and finish are remarkable.

At the end of the program Madame Von Klenner gave a number of selections, in which her beautiful voice and perfect method were most admirably illustrated.

Musical Union Backs Down.

The Musical Mutual Protective Union, against which the old Central Labor Union has had one of its paper boycotts for about ten years, wants to get into the central body again. Since the boycott was ordered and the M. M. P. U. was expelled from the C. L. U. it has cut adrift from the

trades unions on the assumption that as its members were "artists" and not mechanics it could have nothing in common with trade organizations. Lately, however, it held a meeting and decided to become affiliated again with some Central Labor body. A committee of five was appointed to find ways and means of so doing, and a letter was received at yesterday's Central Federated Union meeting from James Beggs, chairman of the committee, asking for information as to the best way of becoming affiliated with the trades unions. The writer said that the M. M. P. U. was willing to send a committee with credentials to any of the regular meetings of the C. F. U.

When the letter was read by Corresponding Secretary Pallas there was a round of applause. The M. M. P. U. had been expelled by the old Central Labor Union for refusing to order the orchestra of a downtown theatre to strike in sympathy with mechanics, and since then it has been boycotted by the Central Labor Union. The new Central Federated Union, however, decided that this was no time to be fastidious. The secretary was instructed to write to the chairman of the M. M. P. U. committee informing him that the C. F. U. will receive the committee next Sunday. The Musical Mutual Protective Union has a membership of about 4,000.—New York Sun, January 23.

Littlehale's Tour.

Lillian Littlehales, the cellist, will be heard as below within a week: St. Catharines, Ont., January 24; Littlehales-Lockwood recital, Rochester, N. Y., January 27; Littlehales-Max Heinrich recital, Syracuse, N. Y., January 30; Littlehales-Berwald recital, February 3, New York concert.

Barber Musicales.

Mrs. William H. Barber has issued cards for a musicale at their country home, near Astoria, L. I., for Saturday evening, January 28. The 8 o'clock ferryboat from East Ninety-second street will be met by stage and carriages. Those who have enjoyed the Baroness' hospitality are assured a right royal time.

Cappiani Invitation Recital.

The announcement by Mme. Luisa Cappiani of a single invitation vocal recital, Tuesday, February 21, Chickering Hall, 3 P. M., has created much interest. Some fourteen of her artist pupils will there be heard. Those wishing to attend can obtain tickets by addressing Madame Cappiani, 123 West Thirty-ninth street, inclosing stamped and addressed envelope.

Marchesi in New York.

Mme. Blanche Marchesi makes her New York debut on Wednesday afternoon, at 3 o'clock, at Mendelssohn Hall, 119 West Fortieth street. All students of singing and acting, and all teachers interested in the high art of musical interpretation cannot afford to lose this opportunity of hearing this exponent of all that is great and satisfying in this direction.

Northrop's Activity.

Mrs. Elizabeth Northrop's musicale was a pleasant affair, the violinist Martina Johnston being the principal soloist. The Fortnightly Musical Club, organized by Mrs. Bernheimer, was entertained at Mrs. Hogan's beautiful home recently, and Mrs. Northrop sang these numbers: "Who'll Buy My Lavender?" German; "Come, Sweet Morning," A. L., and "You and I," Liza Lehmann.

Last week she sang at Mrs. General Collis' reception, 1055 Fifth avenue, and also Saturday morning at one of the Taylor musical mornings, Brooklyn.

Henry Waller to Play.

The pianists of New York have often asked one another, "Why does not Henry Waller sometimes play in public?" They esteem him as one of the ripest musicians and most scholarly and finished pianists in this country. The gen-

eral public, however, has no adequate conception of his powers, since he habitually abstains from giving concerts and recitals. It is pleasing, therefore, to be able to announce that Mr. Waller has decided to give a concert in Mendelssohn Hall February 21. The details will be forthcoming in an early issue of THE MUSICAL COURIER.

John Francis Gilder.

This veteran but very youthful pianist played last Saturday night in the Metropolitan Temple to 1,500 people, who received him warmly and gave him five encores. He played some of his own compositions and several pieces by Gottschalk as only he can play them.

State Music Teachers' Association.

At Carnegie Hall (Fifty-sixth street entrance) Tuesday evening, January 31, there will occur the first of a series of section meetings and concerts under the auspices of the New York State Music Teachers' Association, to which all interested are invited. There will be an hour of music by Natalie Dunn, Harriett Thorburn, sopranos; Wm. R. Squire, tenor; George Chapman, Dr. Claude Wheeler, baritone; Jeannie Benson, violinist; Eleanor Foster, pianist; Kate Stella Burr and F. W. Riesberg, accompanists. John Tagg will give a fifteen minutes' talk, and there will be a social hour, with refreshments.

Rose Ettinger's Marriage.

The New York Sun is responsible for the news that Rose Ettinger, the beautiful young American singer, who has been studying in Paris with Marchesi, and in Berlin with Gerster, and who not long ago made a successful debut in the latter city, was married a few days ago to the son of Marie Brema, a prima donna of the Grau Opera Company. Marie Brema married a man named Brown, and this is his son who has captured the fair young American. Miss Ettinger has always been befriended by Mrs. Clarence Eddy, wife of the great organist, who justly appreciated her talents.

Anthony-Pappenheim.

Dr. G. C. Anthony and Mrs. Corinne Wiest-Anthony, of Philadelphia, two of the many young and rising artists who received their vocal instructions from Mme. Eugenie Pappenheim, have more engagements this season than ever before. They have many engagements for January, February and March booked, and several very important ones for oratorio are still pending. Dr. Anthony sang last week with great success at the Drexel Institute in Philadelphia, and Mrs. Anthony has been engaged for one of the society's concerts in February.

Organist Maxson, of Philadelphia.

This Guilman pupil, organist and director of the Central Congregational Church, Philadelphia, is a busy man. He gave the 129th recital, under the auspices of the American Organ Players' Club, last week, and his Christmas musical service, consisting of selections from "The Messiah," was thus spoken of by a local paper:

Of all the Christmas musical services in the churches there was none perhaps so ambitious as that at the Central Congregational Church, Eighteenth and Green streets. The production was quite a meritorious affair, reflecting great credit upon Mr. Maxson. His work at the organ was especially good. Mr. Maxson's personal efforts in the presentation are to be commended. He not only had the arduous physical task of accompanying at the organ, but the mental task of directing as well. At all times he had his voices well in control. The church was crowded to hear the service.

The Gamut Club.

Felix Mendelssohn Bartholdy was the subject last Saturday evening, at the meeting of the Gamut Club in "Old First" Church, and a program of exceptional interest was presented by Mr. Carl. The works chosen for illustration were extracts from the First Organ Sonata in F minor, the "Fingal's Cave" overture, Andante from the E minor Violin Concerto, Aria from "Die Lorelei," aria from "Hear

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My Prayer ("O For the Wings of a Dove"), aria and duo from "Hymn of Praise," and two "Romances Sans Paroles." The assisting artists were Miss Kathrin Hilke, soprano; Albert P. Quesnel, tenor, and Miss Bertha L. Clark, violinist. Next week, Saturday evening (February 4), a public meeting will be held, when further illustrations from Mendelssohn's works will be given, the program to include selections from the Scotch, Italian and "Reformation" symphonies, "Walpurgis Night," "Atnalia," "Midsummer Night's Dream," G minor Piano Concerto, "Elijah" and "St. Paul." Several well-known artists will appear.

Shelley Busy.

There are two Shelleys in town now, and the junior Shelley, Albertus, violinist, will hereafter have to be reckoned with, for he is becoming a factor in the musical life. He and Gwilym Miles were the soloists at the Harlem Y. M. C. A. anniversary last week, Shelley creating much enthusiasm through his playing of the Raff Cavatina and a gypsy piece by Tschetschulin. The following numbers were also performed by eight of his pupils: Theme, Handel; "Toujours," Albertus Shelley; Moderato Cantabile, Dancila-Messrs. E. Uhrbach, H. Lambert, A. Reich, H. Bendheim, C. Townsend, A. Baer, K. Snedeker, E. Reuter, Albertus Shelley, leader. He is soloist at the Norwich (N. Y.) Festival, this week.

Gerome Helmont.

The wonderful boy violinist, Gerome Helmont, who is touring the Pacific Coast under the management of Victor Thrane, is meeting with extraordinary success. We append some more favorable notices from the California newspapers:

Gerome Helmont, the boy violinist, whose sponsor is the great Musin, charmed a critical and music loving audience at the Auditorium last evening, and held his own with past masters of the king of instruments in the difficult numbers which were flawlessly rendered.

"Elftanz" (Popper-Sauret) was the closing number, and Master Helmont interpreted it with all the sprightliness of which it is capable, and in response to an imperious encore played another of Musin's mazurkas.—San José Daily Mercury.

Helmont is a wonder, a genius, and if his early promise is fulfilled should develop into a master of the violin. Young Helmont is a musical phenomenon, and his playing last night highly pleased and delighted his small circle of auditors. He handles the instrument like a veteran, his tone production is notably pure and excellent, and his playing is marked with a feeling that discloses the musical temperament of the lad. He was encored for every one of his selections, and the applause was particularly warm for his playing of the mazurka dedicated to him by Musin, the great violinist.—Sacramento Evening Bee.

Gerome Helmont is all and more than the press notices proclaim. The words are so full of so-called prodigies that we tire of the names, but in this case we forget all but the soul of the instrument.—Stockton Evening Mail.

Master Helmont is a wonder, which is to say he is a genius. Unless all signs fail and indications are cheats, he will become a master violinist. Already he commands the profound respect of the critical and charms the less exacting. His stopping is accurate, his tone precise, strong, full, rotund, virile, his knowledge of technique remarkable. He plays with the feeling of the sensitive artist; he has

music in his soul, and it is irresistible in demonstration of its existence there. He played last evening selections of the more difficult order with ease, confidence and informing spirit that were remarkable and surprising.—Sacramento Record-Union.

Gerome Helmont, the youthful violinist, showed himself indeed a master of the violin, which appeared little less than wonderful when his years are considered. His playing was something that pleased all in the house.—Stockton Daily Independent.

Kirpal-Zoellner.

Mrs. Margarethe Kirpal sang last March in Zoellner's operetta, "Die lustige Chinesinnen," when the *Staats-Zeitung* said (translated): "Above all others Mrs. Kirpal deserves the highest praise for her incomparable singing and acting in the role of Tansikiang."

Professor and Mrs. Kirpal's successful students' recital at the Waldorf a fortnight ago will be recollected.

Schnecker Busy.

What with his many vocal pupils (this branch of music being his specialty), his choir duties, his composing and his activity as a member of the program committee of the Manuscript Society, P. A. Schnecker is a busy man. No one is more successful with his vocal pupils, both advanced and beginners, and in this he is notably busy. Church and concert singers cannot do better than place themselves under Mr. Schnecker, a ripe musician, of varied attainments and wide experience.

Death of Wm. B. Elliott.

William B. Elliott, organist and choirmaster of Calvary Presbyterian Church, in Philadelphia, and a member of the Clover Club, died in that city yesterday. He was fifty-one years old. He was born in Philadelphia, but his musical education was received abroad, having been a student for several years at Leipzig and Dresden. He was well known in musical circles in this city.

Hoffmann in "Messiah."

Hildegard Hoffmann is rapidly attaining that prominence which is the result of constant successes, as is evidenced in our columns; no singer's name appears oftener, and this is all most gratifying to the charming young soprano, who combines a most girlish and blooming personality with musical merit. She recently sang "The Messiah" in Reading, Pa., and are here a few press excerpts:

"He Shall Feed His Flock." In this number Miss Hoffmann did her best work. The effect of these two solos upon the audience was magical. They were sung with absolute simplicity. Miss Hoffmann made much of "I Know That My Redeemer Liveth." Hers is a powerful soprano voice, and her best results were in the mezzo voice singing.—Herald.

Miss Hoffmann sang with wonderful expressiveness the famous arias, "I Know that My Redeemer Liveth" and "Come Unto Him and Rest." Mrs. Leonard carried her contralto arias with fine sympathy. She did marvelously well in "He Was Despised." And "He Shall Feed His Flock" has rarely been given with more earnest interpretation.—News.

Miss Hildegard Hoffmann, who sang the soprano parts, takes great pride in the fact that she received her entire musical education in this, her native country. She has a voice of great sweetness and power, and is one of our most gifted and reliable young artists. She has made great progress in her artistic career, and to her

pronounced vocal abilities she adds an artistic temperament and a charming personality.—Times.

Miss Hoffmann is this week the soprano soloist at the Norwich (N. Y.) Musical Festival.

The Zellman Concert.

In Wissner Hall, Brooklyn, Joseph B. Zellman, the basso cantante, and Miss Kathleen Woodburn, the reader, will give a concert Tuesday evening, January 31. They will be assisted by Miss Bertha E. Frobisher, contralto; Miss Helen Robinson, pianist; Theodore Trautman, tenor; Otto Hackh and Miss Rose Kornicker.

Armellini's Orchestra in Arkansas.

Professor Armellini entertained his friends with an informal recital given by members of his juvenile orchestra. Those who participated in the entertainment were the Misses Borecky, piano; Miss Grace Camp, Miss Marie Donahue, Miss Clara Sermson, violin; Professor Armellini, violin and violoncello. The program was as follows:

Stars and Stripes Forever.....Sousa
(Arranged for violin, piano and flute part on piano.)
Overture, Fiddler of St. Wasst.....Hermann
(Piano, flute part on piano, three violins and 'cello.)
Flower Song.....Lange
Three violins, 'cello and piano.
Polonaise Concertante.....Leybach
Piano and two violins.
Marguerite, op. 33.....Ludovic
Inventionen, No. 4, D minor.....Bach
Miss Lydia Borecky.
Velocity Study, No. 13.....Czerny
Miss Rose Borecky.
Ave Maria, vocal solo.....Millard
Miss Marie Donahue, accompanied by Miss Grace Camp on violin and Miss Rosie Borecky on piano.
Sonatina, op. 20, No. 8.....Kuhlan
Miss Rosie Borecky.
Serenade.....Moszkowski
Two violins and piano.
Sonatina, op. 20, No. 1.....Kuhlan and Durseck
Miss Lydia Borecky.
Inventionen, Nos. 1 and 8.....Bach
Warblings at Eve.....Old Piece
Miss Rosie Borecky.
Vocal solo, Adieu Marie.....
Miss Marie Donahue.
Overture, Adagio from William Tell.....
Piano, flute part on piano and violin imitation of oboe.

The American Guild of Organists.

The general meeting of the Guild, held in one of the spacious assembly rooms of Carnegie Hall on the evening of January 5, was a very delightful occasion, enjoyed by a fairly good attendance of the members. The feature of the evening was an address by the distinguished lecturer and composer, Thomas Whitney Surette, upon the topic "The Future of American Church Music Composition." Following a general discussion of this and kindred subjects, the company gave its attention to a well spread supper table, in furtherance of the social objects of the organization.

The next public service of the Guild will be held in St. James Church, Madison avenue and Seventy-first street, on Thursday evening, February 9. The program will include a Magnificat, by Martin; Creed, Walter Henry Hall; "O, Be Joyful," Palestrina; "Lord, Thou Art God,"

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Stainer, and "Let God Arise," Thomas Whitney Surette. The musical service will be under the direction of Walter Henry Hall, organist and choirmaster of the church, whose choir is one of the most notable boy choirs in New York.

The following organists passed the associate examination on January 4: William C. Steiner, Pittsburg, Pa.; William J. Gimple, Buffalo, N. Y.; Harry Leonard Vibbard, Mus. Bac., Syracuse, N. Y.; W. H. Humiston, East Orange, N. J., and Norman Landis, Flemington, N. J.

The time of the competition for the prize of \$50 for the best organ prelude and postlude, offered by the Guild, has been extended to March 1. Particulars concerning the competition or other matters pertaining to the Guild may be ascertained of the secretary, Will C. MacFarlane, 153 East Seventy-ninth street, New York.

The Dannreuthers Busy.

Among the more important engagements recently filled by the Dannreuther Quartet were an afternoon musicale, given on January 5 by Mrs. George Crocker at the Waldorf-Astoria, with Mme. Emma Eames as vocalist. On January 10 the quartet played at the private residence of Henry W. Poor, Esq., Clinton Place. On the 11th the quartet were at Newark (La Salle Society); on the 18th the quartet played at the Essex Lyceum, with the assistance of Mrs. Josephine Jacoby. On the evening of January 24 the Dannreuthers appeared at the residence of F. Pratt, Esq., Brooklyn, and on the 27th and 28th they will give two concerts at St. Margaret's School, Water-

bury. On January 25 the first of a long series of private musicals will be given, of which the details will be mentioned later on.

Katherine Bloodgood.

The celebrated contralto, Katherine Bloodgood, will start for the Pacific Coast, under the direction of Victor Thrane, in February.

She is booked in Chicago, February 3; Nashville, February; Milwaukee, February 9; Bloomington, Ill., February 10; Denver, February 14; Salt Lake City, February 16, &c. She will not be available in the East again until March, April and May.

Siegfried Wagner's New Opra Produced in Munich.

(Special cable dispatch to the Sun.)

MUNICH, Jan. 22.—Siegfried Wagner's new opera, "Der Bärenhäuter," was produced here this evening. The enthusiasm was pronounced, but not extravagant.

Wagner is both the librettist and composer. The story is a blend of the romantic and fantastic and the music is of the modern complicated pattern.

[What is the "modern complicated pattern?"—EDS. M. C.]

During the Christmas festivities at Bayreuth Siegfried Wagner gave a matinee. The place was the Hotel Zur Sonne, the guests few in number, and invited in honor of his mother. The Christmas treat provided for them con-

sisted of fragments of his opera, "Der Bärenhäuter." In the overture he gave evidence that he was striving to follow his father's footsteps, for it was, according to a Nuremberg paper, characterized by richness of harmony, beautiful instrumentation and fluent melody. Although it was fifteen minutes long, it did not bore the hearers. When it was over the delighted Cosima rushed up and embraced her son, expressing her gratitude by fervent kisses.

After this scene of emotion had ended, there came the Vorspiel to Act III., in the style of the "Lohengrin" Vorspiel. The third number was a "Devil's Waltz," in 6-8 time, which was admirable in originality.

When the applause had ceased Frau Cosima took the floor and declared in thrilling accents that this was the happiest day of her life. The exercises closed with Siegfried's explanatory commentary of the overture.

He divides it into five parts: I.—The Bärenhäuter goes boldly into the world and blows his horn to challenge all creation. II.—A reply comes from the Devil in person. The Bärenhäuter replies to the Devil, and then the Devil motive and the Bärenhäuter motive get mixed. III.—The Ewig Wiebliche now comes in, and the Bärenhäuter is happy with the maiden theme of Louise. IV.—His happiness is destroyed by the Devil, with several passages in woodwind. Hans, the Bärenhäuter, is about to succumb when the maiden comes as his guardian angel. The Devil is conquered by the power of love. V.—Exit the Bärenhäuter.

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